

A
C O M P A N I O N

TO ALL THE
PRINCIPAL PLACES

OF

1606/94

Curiosity and Entertainment
IN AND ABOUT
LONDON AND WESTMINSTER.

CONTAINING
AN HISTORICAL DESCRIPTION OF

London,
The Tower of London,
The Monument,
The Royal-Exchange,
The Mansion-House,
Guildhall,

St. Paul's Cathedral,
The Leverian Museum,
Westminster-Hall,
Westminster-Abbey,
The British Museum,
And other Places.

With a concise and exact ACCOUNT
of the CURIOSITIES contained therein.

Also the RATES of WATERMEN.

And a new, large, and correct PLAN of LONDON,
WESTMINSTER, and SOUTHWARK:
with HACKNEY COACH FARES.

Designed for Strangers to chuse such Objects as suit
their Convenience, and to enable them to
describe what they have seen.

THE EIGHTH EDITION.

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[Price bound, with the Plan, 2s. 6d.]

And may be had sewed, without the Plan.

The Plan on canvas, and in a case for the pocket, 2s.

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PRE.

P R E F A C E.

THE kind reception that has been given to *Seven Editions* of this Pocket Volume, has encouraged the Editors to endeavour, by every necessary attention, to make it still more worthy the acceptance of the Public.

This book contains an account of all the principal places, commonly visited by strangers, in and about the Cities of London and Westminster; together with a concise and exact description of every thing worthy notice in each place.

To remove the general complaint, that the shortness of time allowed for viewing a great variety of articles renders it impossible to form a proper idea of what is seen, we have been assiduously careful to arrange every part of this book in such plain and distinct order, that we can accompany our readers through the several places in the same manner as they are shewn; of which we hope to give them a general idea, and a particular direction for their choice of objects.

But, should the stranger be conducted through any place a different way from the common course of proceeding, it will, in some measure, baffle our care and trouble. However, the perusal of this book will not only give him satisfaction at the time of seeing the curiosities herein mentioned; but, if read either before or after viewing them, will afford a recollection of every thing worthy to

be remembered. It will also direct him how to gain admittance to each place; and where money is paid, the particular price is affixed.

Our chief design is to communicate pleasure or entertainment to our readers; which we mention in excuse for not censuring some objects, where, perhaps, it might be necessary; rather chusing to leave every spectator to decide by his own good judgment.

We recommend our method of describing, as a rule (as near as possible) for viewing, the several places herein mentioned. And, as the fancy of persons in whose possession curiosities, &c. are, will ever produce alterations as to arrangement, &c. we flatter ourselves, that all who possess a desire of seeing whatever is antique, remarkable, or uncommon, will readily excuse any inaccuracy of that nature that may occur in placing together such a vast variety of subjects.

That the work may be more perfect, we have given the Fares of Hackney Coaches from several parts of London to the principal places mentioned in the book; and also the Rates of Watermen on the Thames.

The Plan of London, Westminster, and Southwark, is designed, not only to shew the vast extent of those places, but as a directory to their several parts, and to shew the situations of public buildings: and to make it of greater use, it has the Fares of Hackney Coaches to the different Places of Public Entertainment, &c. [DREW'S new and

P R E F A C E.

v

and correct Plan of London, &c. may be had
seperate, on canvas, and in a case for the pocket,
price 2s.]

As the various subjects herein contained are use-
ful and entertaining, and may enable those who,
perhaps, will never have an opportunity of seeing
the Curiosities of London, to form some idea of
them, we hope this work will continue to meet
with the same favourable reception from the
Public as it has already experienced.

HACKNEY

F. J. F. A. C. E.

and received from of London, we may be said
to be in a state of the pocket
and so on.



At the same time, the
and the British Museum
will be in a state of
the British Museum
to meet
with the same favorable reception from the
public as it has already experienced.

H. HENRY

HACKNEY COACH FARES from the following STANDS to the *Tower Gate, Royal Exchange, St. Paul's Church Yard, Temple Bar, Somerset Place, Charing Cross, and Westminster Abbey.*

	West. Ab.		Char. Cr.		Som. Pl.		Tem. Bar.		St. Paul's.		Royal Ex.		Tower.	
	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Aldersgate street -	2	0	1	6	1	6	1	0	1	0	1	0	1	6
Bishopgate ft. within	2	0	2	0	1	6	1	6	1	0	1	0	1	0
-----without,														
Devonshire street	2	6	2	6	1	6	1	6	1	0	1	0	1	0
Bond str. Conduit str.	1	6	1	0	1	6	1	6	2	0	2	6	3	0
Borough, Blackman														
street - - -	1	6	1	6	2	0	1	6	1	6	1	6	1	6
-----Union street	1	6	2	0	1	6	1	6	1	6	1	0	1	0
Bloomsbury square	1	6	1	0	1	0	1	0	1	0	1	6	2	0
Buckingham Gate	1	0	1	6	1	6	2	0	2	6	3	0	3	0
Charing Cross -	1	0	-----	-----	1	0	1	0	1	6	2	0	2	6
Cheapside, Foster lane	2	0	1	6	1	0	1	0	-----	-----	1	0	1	0
-----King street	2	0	1	6	1	6	1	0	1	0	-----	-----	1	0
Chelsea College -	2	0	2	0	2	6	3	0	3	6	4	0	4	0
Cornhill, Freeman's														
court, and Leaden-														
hall street - -	2	6	2	0	1	6	1	0	1	0	-----	-----	1	0
Covent Garden, Bed-														
ford street - -	1	0	1	0	1	0	1	0	1	0	1	6	2	0
-----Charles street	1	0	1	0	-----	-----	1	0	1	0	1	6	2	0
Fenchurch street -	2	6	2	0	1	6	1	6	1	0	-----	-----	1	0
Fleet street, Obelisk	1	6	1	0	1	0	-----	-----	-----	-----	1	0	1	6
-----Fetter lane	1	6	1	0	1	0	-----	-----	-----	-----	1	0	1	6

St. Giles's

	West. Ab.		Char. Cr.		Som. Pl.		Tem. Bar.		St. Paul's.		Royal Ex.		Tower.	
	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
St. Giles's, Broad str.	1	0	1	0	1	0	1	0	1	6	1	6	2	0
Gracechurch street	2	6	2	0	1	6	1	6	1	0	---	---	1	0
— lower stand	2	6	2	0	1	6	1	6	1	0	---	---	1	0
Holborn, King street	1	6	1	0	1	0	1	0	1	0	1	6	2	0
— Fetter lane	1	6	1	0	1	0	---	---	1	0	1	0	1	6
Horse Guards -	---	---	---	---	1	0	1	0	1	6	2	0	2	6
Hyde Park Corner	1	6	1	0	1	6	2	0	2	6	3	0	3	6
St. James's Palace Gate	1	0	1	0	1	0	1	0	1	6	2	0	2	6
Islington - - -	3	0	2	6	2	6	2	0	1	6	2	6	3	6
Kensington Palace	3	0	3	0	3	6	3	6	4	6	5	0	5	6
Leicester square	1	0	1	0	1	0	1	0	1	6	2	0	2	6
Marlborough street	1	6	1	0	1	0	1	0	1	6	2	0	2	6
Mile End Turnpike	4	0	3	0	2	6	2	6	2	0	1	6	1	6
Minories - - -	2	6	2	6	2	0	1	6	1	0	1	0	---	---
Moorfields - - -	2	6	2	0	1	6	1	0	1	0	1	0	1	0
Newgate - - -	2	0	1	6	1	0	---	---	---	---	1	0	1	0
Newington Butts -	1	6	1	6	2	0	1	6	1	6	1	6	1	6
Oxford str. Charles st.	1	6	1	0	1	0	1	0	1	6	2	0	2	6
— Bond street	1	6	1	0	1	6	1	6	2	0	2	6	3	0
— Orchard st.	2	0	1	0	1	6	2	0	2	6	3	0	3	6
Old Palace Yard -	---	---	1	0	1	0	1	6	1	6	2	6	3	0
St. Paul's Church Yd.	2	0	1	6	1	0	1	0	---	---	1	0	1	6
Piccadilly, Haymark.	1	0	1	0	1	0	1	0	1	6	2	0	2	6
— Bond street	1	0	1	0	1	0	1	6	2	0	2	6	2	6
Ratcliff Cross -	4	6	4	0	3	6	3	0	2	6	2	0	1	6
— Highway, New														
Gravel lane -	4	0	3	6	3	0	2	6	2	0	1	6	1	0
Royal Exchange -	2	6	2	0	1	6	1	0	1	0	---	---	1	0
Shoreditch	2	6	3	0	2	6	2	0	1	6	1	0	1	6
Smithfield	2	6	3	0	1	6	1	0	1	0	1	0	1	6

Soho,



	Tower.		Royal Ex.		St. Paul's.		Tem. Bar.		Som. Pl.		Char. Cr.		West. Ab.	
	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Soho, St. Ann's Chur.	1	0	1	0	1	0	1	0	1	0	1	0	1	0
Strand, St. Clement's Church	-	-	1	0	1	0	---	---	---	---	---	---	---	---
— Catherine street	1	0	1	0	---	---	1	0	1	0	1	0	1	0
— Adelphi	-	-	1	0	---	---	1	0	1	0	1	0	1	0
Temple Bar	-	-	1	6	1	0	1	0	---	---	---	---	---	---
Tottenham Court Road, Ruffel str.	1	6	1	0	1	0	1	0	1	0	1	0	1	0
— Goodge street	1	6	1	0	1	0	1	0	1	0	1	0	1	0
Tower Gate	-	-	3	0	2	6	1	6	1	6	1	6	1	0
Treasury	-	-	---	---	---	---	1	0	1	0	1	0	1	0
Whitehall	-	-	---	---	---	---	1	0	1	0	1	0	1	0
Whitechapel Bars	3	6	2	6	2	0	1	6	1	6	1	6	1	0

Observe, coming from, or going to, Newington Butts, or the Borough, the coach must go over that bridge which leads to the highest way.

If a coach is kept in waiting, by going to, and stopping at, different places out of a direct line, you pay for Time as follows:


	s.	d.
Three-quarters of an hour	-	1 0
Between three-quarters and an hour	-	1 6
Between an hour, and an hour and twenty minutes	-	2 0
And for every twenty minutes after	-	0 6
For a day of twelve hours	-	14 6

* * * For Hackney Coach Fares to the different Places of Public Entertainment, see the bottom of *Drew's new and correct Pocket Plan of London, &c.*

A C O M.

A
C O M P A N I O N
TO ALL THE
PRINCIPAL PLACES
OF
Curiosity and Entertainment
IN AND ABOUT
LONDON AND WESTMINSTER.

Of London.

 E have not the least ancient authority to affirm the existence of such a place as London before the invasion of Julius Cæsar; soon after which the Romans pitched upon the Thames as the most commodious and safest harbour in Britain; and on the situation of this city, as the most proper and healthful part on its banks, to fix the seat of commerce, and communication with their stations in every part of their conquests upon the island.

The boundaries of this Roman colony being very narrow, and it having no walls for its defence, the ancient Britons, under queen Boadecia, came upon and sacked London, and massacred great part of its inhabitants. But the Romans afterwards
B subdued

subdued their enemies, re-assumed their former residence, and enlarged its limits.

London now began to increase in people, trade, and buildings. It became the envy of the Franks; who marched towards this city with an intent to plunder and ravage it: but in their attempt they were destroyed by the Romans.

Having escaped the destructive design of the Franks, they, for their better defence, surrounded this city with an impregnable wall, fortified with towers, and accessible only by strong gates.

This city continued prosperous and safe till the incursions by the Picts, Scots, Atticots, and Franks. Theodosius the Elder came to their relief; and defeated those combined enemies.

The Romans being tired with the expence of men and money to support the Britons against the Picts, Scots, &c. and for other reasons, withdrew the whole Roman forces out of the island, and left the power of the nation in the hands of the Britons, about the year 426.

The Britons no sooner obtained this liberty and the reins of government, but they hired an army of Saxons, to assist them against the Picts and Scots. The Saxons soon after made peace with the Picts and Scots; then picked a quarrel with their employers, and seized upon their whole dominions, destroying all by fire and sword, and making christianity fly before them.

In the division of their conquests, London fell to the share of the East Saxons, under whom it soon flourished in trade and commerce. Sebert, king of this division, restored London to christianity; and made it a free city, by granting the inhabitants certain franchises and immunities.

Sebert

Sebert dying, and his three sons professing themselves Pagans, the Londoners returned to their idolatry; in which they remained till the year 653; when Segbert, king of the East Saxons, embraced the Christian faith, under whom Christianity was again restored to London.

The Saxon Princes had not long divided the land amongst them, before they were at war with each other; and they all fell under the power of Egbert, king of the West Saxons, who dignified London with the seat of his royal presence, A. D. 819.

In 849 the city of London was sacked, plundered, and burnt, by the Danes. In 851 they returned and wreaked their vengeance upon the remains of the city; but they were met, and most of their troops cut to pieces, by king Ethelwulf.

This city was again plundered by the Danes in 870, in which they took up their winter quarters, and made it a place of arms. From this distress it was delivered by king Alfred, who re-built its walls, &c.

About 896 they began to build their houses of stone and brick, which before were of wood.

In the year 993 the Danes laid siege to London, and obtained 16,000*l.* to withdraw their forces. They were before this city again in 1013; the Londoners defended themselves vigorously under king Ethelred II. and obliged them to raise the siege: but were soon after obliged to capitulate to the Danish king, and Ethelred was forced to fly.

Swaine, king of Denmark, being in possession of London, exacted large contributions. But upon his death, in the year 1014, Ethelred was re-called, and received into London.

The Danes were again masters of London in 1016; and in 1017 Canute, their king, was

OF LONDON.

crowned therein king of all England. They continued in possession till 1042, when the Saxon Line was restored in Edward, son of king Ethelred, who was recalled from Normandy.

Edward the Confessor confirmed all their ancient privileges. And soon after his death the Londoners delivered the keys of their city gates to William the Conqueror; who began a good form of government.

Since his time, London having greatly increased in trade, navigation and commerce, riches and number of inhabitants, its government has also been greatly improved and enlarged.

This city has always been the chief support of the crown, and of the constitution of the nation when attacked by arbitrary power. But their riches have caused them to be made the tools of the state; for we find several charters, grants, &c. passed in their favour by the Conqueror's successors, for which they paid very dear; and those frequently taken from them, to exact large sums of money for their redemption. So that no city had ever more privileges, nor paid so dearly for them.

From the foundation of this city to the present time it has suffered greatly by fire, having been several times almost totally destroyed: and it has been visited by plagues, &c. particularly one in 1665, by which 68,596 persons died; and by the great fire in 1666; as you will see under our account of the MONUMENT.

Before the dreadful fire in 1666, this city was wholly inelegant, inconvenient, and unhealthy; of which latter we have melancholy proofs in history; and which it is reasonable to imagine proceeded from the narrowness of the streets, and the
strange

strange projections of the buildings, which confined the putrid air: this, and the want of water, was the cause of many a pestilential disorder. After the above conflagration, a new city arose on the ruins of the old, in which the former inconveniences were removed, and which made ample amends for the losses sustained by individuals.

London, as it is now situated and extended, is built on the gentle ascent of a hill, on the north side of the Thames, in latitude 51 deg. 31 min. about 60 miles from the sea, on a rich and plentiful soil, abounding with well-watered springs, and plenty of all necessaries of life; in a temperate and wholesome air, and in the center of trade and commerce.

The form of London, Westminster, and Southwark, comes pretty near an oblong square. Its length, from east to west, is about seven miles and a half, from Poplar to Hyde-park Corner. The greatest breadth is three miles. And the circumference almost 18 miles; but if we include the villages which by increase of buildings are joining the metropolis, it may be reckoned above 30 miles.

This city is the seat of liberty, and the encourager of arts. Here is the center of trade; it being intimately connected with all the countries in the kingdom; and from hence every part of the world receive many different commodities, for which they make suitable returns. The shops of London and Westminster are noble, elegant, and well-stocked. For the convenience of the people, about 1000 hackney coaches are daily plying in the streets; and many sedan chairs. These coaches are regulated by commissioners; who, as well as any justice of the peace, have a power to punish them,

them, if they behave ill, or exact more than their fare. [*See the Commissioners list of fares at the bottom of our map.*]

The number of squares, streets, courts, passages, and alleys, amount to about 7,200. And here are 33 public markets.

It is said, that 700,000 sheep and lambs, and 100,000 head of cattle, besides a proportionate quantity of hogs, pigs, poultry, fish, &c. are yearly consumed in London. The inhabitants are well supplied with good and wholesome water from the Thames, and the New River.

Besides the cathedral of St. Paul's, and the collegiate church at Westminster, there are 123 parish churches. And the chapels, &c. are nearly as follow: 90 chapels of the established religion; 15 French protestant, 16 belonging to the Germans, Dutch, Danes, &c. 33 Baptist meetings; 35 Independant meetings; 40 Presbyterian meetings; six Quakers, 19 Popish chapels and meeting-houses, for the use of foreign ambassadors, &c. and four Jews synagogues.---So that there are 383 places for religious worship, without reckoning those in the 23 out-parishes, included within the bills of mortality.

London is a city and county of itself, in Middlesex; and is under a good and regular, civil, ecclesiastical, and military government. There is scarcely any wall remaining about it. Its strength is in the number of its inhabitants; which are computed at near 1,200,000, being more than a seventh part of all the people in England. As the metropolis of Great Britain, it sends four members to parliament.

The principal streets are mostly level, long, and well built. At the west end of the town are several

OF LONDON.

several large and elegant squares; which, with the many improvements in stately buildings, and public edifices, pavements, &c. daily displayed throughout London, Westminster, and Southwark, together with the method of lighting the streets, and removing every obstruction to a free circulation of air, has made London, in point of beauty, convenience, and elegance, what it is in wealth and commerce---the glory of the island---the admiration of every stranger---and the first city of the world!

Of the New River.

BY an act of queen Elizabeth, the citizens of London were empowered to cut and convey a river from any part of Middlesex or Hertfordshire to this city; limiting the time for performing it to ten years: but it was not begun in her life-time. King James granted them the like power, without limiting any time for completing the same. This great undertaking was at last attempted by Sir Hugh Middleton, in 1608; and, after encountering many difficulties, expending vast sums, and exerting great resolution, he happily completed it in about five years.

The river rises from a spring at Amwell, near Ware in Hertfordshire; from whence it is brought, in a cut of about 80 miles, through windings and turnings, in a continual stream, to Islington, north of this city. At Islington it is received into a large reservoir, or head; and from thence dispersed in pipes through great part of London.

Sir

Sir Hugh Middleton was ruined by the execution of this project; and the river became the property of a company.

On a height a little to the north of the head, is another reservoir, which is supplied with water from the head by means of an engine; from whence it runs to various places that the head had not the power of serving.

In time the original source of water was found insufficient to supply the increase of London; and parliament granted the company power to obtain an additional quantity of water from the river Lee; which enables them fully to supply the wants of the city.

The company consisted of 72 shares, at about the value of 100*l.* each. But their value has increased so much, that they have sold for nine and 10,000*l.* a share. Thirty-six of these shares are called king's shares, and are subject to the payment of a grant of 500*l.* a year, made in the reign of James I.

Of the River Thames.

THIS noble river, which, for breadth and depth, for a gentle and extensive course, good navigation, great source of wealth, and wholesome water, is justly stiled the finest in the world, takes its rise from a small spring near the village of Hemble, a little to the S. W. of Cirencester, in Gloucestershire, and runs eastward, under the name of the Isis, to Lechlade, where it becomes navigable

navigable for small vessels. Here it receives the river Coln, at about 138 miles from London. From hence it continues its course N. E. to Oxford, where it receives the Charwell. From Oxford it proceeds S. E. to Abingdon, and so to Dorchester. Joining the Thame at Dorchester, it runs by Wallingford to Reading. Flowing through Berkshire and Buckinghamshire, it visits Marlow and Windsor; and from thence comes E. by Richmond and Brentford to London; where, dividing the counties of Surry and Middlesex, Kent and Essex, it continues the same course to the sea, receiving the Medway near the mouth of it: its whole course being above 200 miles.

There are several handsome bridges over this great river: that of London, Black-friars, and Westminster, we have particularly described.

The highest tides flow up this river almost to Kingston, about 80 miles, in four hours; and are eight hours in returning again to the sea. It flows twice in 24 hours, and the difference of high water in each tide is about 24 minutes later time. Every tide brings in a fresh number of ships from all parts: so that it may be said, the riches of the world are always flowing into the river Thames.

It is a commodious river for commerce, and is continually filled with fleets sailing to or from the most distant climates. In it are abundance of excellent fish: for the preservation of which, and for the maintenance of the rights and privileges of the river, certain wise and prudent laws have been made, and placed under the jurisdiction of the lord mayor.

The course of this river is through a country which furnishes every idea of opulence, fertility, and

and rural elegance: meadows covered with herds, and rich grass; gentle risings, and hanging woods; and adorned with palaces, magnificent seats, and beautiful villas, &c. In short, its banks are full of native softness, much improved by art and cultivation.

On the banks of the Thames downwards, are many large docks and yards for building the king's and merchants ships, besides places for building boats and lighters.

Towards the center of business, a vast number of barges and boats are constantly passing. And the watermen are under certain regulations as to fares, &c.

The following Fares of Watermen upon the Thames are taken from the New Rates appointed by the Lord Mayor and Aldermen, and signed by his Majesty's Privy Council, 1785.

From London-bridge to Gravesend; oars 6s. with company 9d. each person.

———— to Woolwich; oars 3s. company 5d. each.

———— to Blackwall; oars 2s. 6d. comp. 4d. each.

———— to Greenwich; oars 2s. scullers 1s. 3d. with company 4d. each.

———— to Deptford; oars 1s. 6d. scullers 1s. with company 3d. each.

———— to Limehouse, or Ratcliff-cross; oars 1s. scullers 6d.

From New Crane, and all below as far as Limehouse, to Greenwich or Deptford; oars 1s. sc. 9d.

From London-bridge, on either side above the said bridge, to Somerset-house and opposite; oars 6d. scullers 3d.

———— to Westminster; oars 1s. scullers 6d.

From

From Blackfriars-bridge, or any of the stairs above the said bridge, to Westminster; oars 8d. sc. 4d.

From London-bridge, or any of the stairs below Somerset-house, on either side, to Lambeth or Vauxhall; oars 1s. 6d. scullers 9d.

From Somerset-house, Hungerford, Whitehall, or Westminster, to Vauxhall; oars 1s. scullers 6d.

From Blackfriars, or Temple-stairs, to Lambeth; oars 8d. scullers 4d.

From London-bridge, or any of the stairs above the said bridge, to Chelsea, Battersea, and Wandsworth; oars 2s. scullers 1s. with company 4d. each.

—— to Putney, Fulham, and Barn Elms; oars 2s. 6d. with company 5d. each.

—— to Hammersmith, Chiswick, Barns, and Mortlake; oars 3s. with company 6d. each.

—— to Brentford; oars 3s. 6d. with comp. 6d.

—— to Isleworth; oars 4s. with company 8d.

—— to Richmond; oars 4s. 6d. with comp. 8d.

—— to Twickenham and Tide-end-town; oars 5s. with company 9d. each person.

—— to Kingston, or Hampton-court; oars 6s. with company, to Kingston 9d. to Hamp. 1s.

—— to Hampton-town, Sunbury, and Walton; oars 7s. with company 1s. each person.

—— to Weybridge and Chertsey; oars 10s. with company 1s. 3d. each person.

—— to Staines; oars 12s. with compa. 1s. 6d.

—— to Windsor; oars 14s. with company 2s.

Over the water directly, in the next boat, from Limehouse to Vauxhall, and upwards; scullers fare 2d. with company 1d. each person.

No more than six persons to be taken as a fare from any of the above places.

The Tower of London.

THIS fortress is situated on the east side of the city of London, near the bank of the Thames. It was anciently a royal palace, consisting of no more than what is now called the White Tower, believed to have been built by Julius Cæsar. In 1076 it was enlarged and strengthened by William the Conqueror, by way of defence, and to overawe the Londoners. William Rufus, 1098, laid the foundation for a castle (which building was not finished till the reign of Henry I.), and surrounded it with walls, and a broad and deep ditch. Henry III. in 1240, ordered a stone gate, bulwork, and other additions, to be made to this fortress; and the square tower to be whitened, from whence it was called the White Tower. Edward III. built the church. In 1465, Edward IV. greatly enlarged the fortifications, and built the Lions Tower, for the reception of foreign beasts, birds, &c. presented to the kings of England. In the reign of Charles I. 1638, the White Tower was rebuilt. James II. began the Grand Store House, which was finished by king William; who also erected that noble room called the Small Armory. Since his time a number of additional buildings have been made to it: so that at present it has the appearance of a town.

The Tower, which is not a place of great strength, is parted from the Thames by a narrow ditch, and a commodious wharf, with which it is connected by a draw-bridge, for the convenience of issuing and receiving ammunition, and naval and military stores.

On the wharf is a noble platform, mounted with 61 pieces of heavy cannon, on carriages, which are fired on state holidays; and, in war time, when any glorious victory attends his majesty's arms.

The wharf is divided from the streets, at each end, only by a gate, which is opened every day at a certain hour, and all persons have a free passage.

There is an entrance for foot-passengers into the Tower over the draw-bridge. Here is a water-gate, called Traitors-gate, having been used for conveying of traitors and state prisoners to and from the Tower. Over this gate is a building, at each end of which are two bastions, or round towers, with embrasures for pointing cannon. In this building are the water-works for supplying the Tower, the infirmary, and a mill.

The Tower is governed by the constable of the Tower, who, at coronations and other state ceremonies, has the custody of the crown and other regalia. Under him is a lieutenant, deputy-lieutenant commonly called governor, tower-major, gentleman-porter, yeoman-porter, gentleman-gaoler, four quarter-gunners, and forty warders. The warders uniform is the same as the yeomen of the guards; their coats having large sleeves and flowing skirts, made of fine scarlet cloth, laced round the edges and seams with several rows of gold-lace, and a broad-laced girdle round their waists. On their backs and breasts is the king's silver badge, representing the thistle and rose, on which are the letters G. R. Their caps are round, flat at top, and tied about with bands of party-coloured ribbands. Here are many other inferior officers, and a battalion of foot-guards on duty.

The principal entrance to the Tower is to the west, which is large enough to admit a carriage,

after passing an outer gate and a stone bridge built over the ditch.

The gates are opened in the morning with the following ceremony: The yeoman-porter, with a serjeant and six men, goes to the governor's house for the keys; having received them, he proceeds to the innermost gate; passing which, it is again shut. He then opens the three outermost gates, at each of which the guards rest their firelocks, while the keys pass and re-pass. On his return to the innermost gate, he calls to the warders on duty to take in king George's keys; when they open the gate, and the keys are placed in the warder's hall. At night the same formality is used in shutting the gates: and as the yeoman-porter, with his guard, is returning with the keys to the governor's house, the main guard, with their officers, are under arms; who challenge him with, *Who comes there?* he answers, *The keys*: the challenger replies, *Pass keys*. The guards, by order, rest their firelocks; and the yeoman-porter says, *God save king George!* the soldiers all answering, *Amen*. He then goes on to the governor's house, and there leaves the keys. After which no person can go in or out without the watch-word for the night; which is the same, in the same night, in every fortified place in his majesty's dominions; and which is a secret that none but the proper officers on duty are acquainted with. Should this happen at any time, the word is communicated from or to the governor through the soldiers on duty; and the yeoman-porter must attend, with all the fore-mentioned ceremony, to conduct the person in or out of the Tower.

Within the walls, a platform, 70 yards in length, extends in the same direction with the wharf,

wharf, called the Ladies Line, from their resorting here in summer. It is shaded with a lofty row of trees, and has a delightful prospect of ships, boats, &c. passing on the Thames. You are led to this walk by a flight of stone steps on your right hand after you have passed the principal entrance. And on it you may go almost round the walls of the Tower. In your way you will pass three batteries: the Devil's Battery, having a platform mounted with seven pieces of cannon, five only on the battery; then the Stone Battery, with eight pieces of cannon; and next the Wooden Battery, with six pieces of cannon; all nine-pounders.

The principal buildings are: the Church, the White Tower, the Offices of Ordnance, of the Mint, of the Keeper of the Records, the Jewel-office, the Horse Armory, the Grand Store-house, the New or Small Armory, the chief and inferior officers houses, and the Barracks for the soldiers. State prisoners are kept in the warders houses.

The White Tower is a large, square, irregular building, the sides being all different, and is situated in the center of the Tower. On the top are four watch-towers, not built alike; one of them is used as an observatory. This building has three lofty stories; and beneath are large commodious vaults, used to keep salt petre in. In the first story are two grand rooms, one of which is a small armory for the sea-service, and contains various sorts of arms, curiously laid up, which would serve upwards of 10,000 seamen. In the other room, in closets and presses, are abundance of warlike tools and instruments of death. Above these are two other floors; one used to keep arms in; the other arms and armourers tools; such as chevaux de-

frize, pick-axes, spades, &c. The upper story contains matches, sheep-skins, tanned hides, &c. And in a little room, called Julius Cæsar's Chapel, are kept records concerning the usages and privileges of the place. The models of all new-invented engines of destruction, which have been presented to government, are kept in this tower. On the top is a large cistern, filled from the Thames, by the water-engine, which supplies the garrison with water in times of need: it is seven feet deep, nine broad, and sixty in length.

The Mint includes one third-part of the Tower, there being houses for all the officers employed in the coinage.

The Grand Store-house is north of the White Tower, a noble building, 345 feet long, and 69 feet broad; began by James II. and finished by king William. It is built of brick and stone.

The Jewel-office is a little to the east of the Grand Store-house; a dark and strong stone-room.

The Horse-armory is eastward of the White Tower, a plain, convenient, brick-building.

The contents of these places are fully described.

The Keeper of the Records office is opposite the Platform, it may be known by a fine carved stone door-case. The rolls from the time of king John to the beginning of the reign of Richard III. are kept here, in 56 wainscot presses. These rolls and records contain the ancient tenures of land in England, the original of laws and statutes, and England's right to dominion over the British seas, &c. &c.

Having gone through the buildings, we shall now proceed to a description of the curiosities therein exhibited.

TOWER OF LONDON. 17
OF THE WILD BEASTS, &c.

Price Six-pence each Person.

The wild beasts and birds present themselves first. As you enter the outer gate, you see the figure of a lion against a wall, and another over the door: here you ring; and being admitted, you are shewn a number of dens, containing a noble collection of wild creatures.

Sometimes they are all occupied by beasts and birds; at other times many of them are empty, by death or removal: thus, by the frequent introduction of new-comers, no lasting account can be given of them. We will therefore take notice of what they commonly consist of, give an account of the behaviour of some which have been kept here, and leave the keepers to describe the present inhabitants, and to tell their names, &c.

They commonly consist of lions, lionesses, panthers, wolves, tygers, leopards, bears, tyger-cats, baboons, Muscovy-cats, monkeys, apes, jackalls, raccoons, hyenas, eagles, &c.

The following accounts of the behaviour of former inhabitants have been related by their keepers: That a lion and lioness were bred in the Tower, one named Nero, the other Nancy; the former lived to the age of 10, and the latter to 20 years, and were reared with great care and expence. That the female was never quite familiar; but that the lion was remarkably so: for, said he, a carpenter once came to repair his lower apartment; the man would not enter it, till the keeper secured the lion above. The keeper went into the upper apartment with the lion, and while they played together, the

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carpenter went to his work; and when he had done, he perceived both the keeper and lion sleeping. Calling to wake the man, the lion reared his head, looked at the carpenter, threw his paw over the man's breast, and laid his nose upon his head to sleep again. The carpenter, frightened at the man's situation, ran for aid; when waking the keeper, he got up, shook the lion by the paw, and came away; the lion first rubbing his nose against the man's knees, and shewing other marks of fondness.

That a spaniel dog was once thrown into a lion's den; which the lion received with such fondness, that he suffered it to remain and feed with him for several years, till the dog died.

That a lion and lioness had bred five times in the Tower: first she brought two, then three, again two, and twice afterwards brought three.

That a bear from America was remarkably tractable and entertaining. That he would open the door of his den, and exhibit a great variety of antic tricks; at the word of command, he would shew the humours of a beggar on Tower-hill, make the side-steps in the Prussian exercise, &c.

That an ape was bred in the Tower, the only one ever produced in this kingdom, and of course a great curiosity. That the dam, and a nurse of the same species, shewed great tenderness and drollery in the nursing of this young one.

Having satisfied your curiosity in seeing the beasts, &c. you now enter the great gate of the Tower, where a warder will receive and accompany you to the several places of curiosities.

The first is southward of the White Tower; in it are repositied the spoils of the Invincible Armada of Spain, as it was stiled by Philip II.

OF THE SPANISH ARMORY.

Here you pay One Shilling each Person, which intitles you also to a sight of the Small Armory, the Train of Artillery, and the Horse Armory.

This fight will perpetuate the memory of that signal victory obtained by England over Spain, and render the glorious name of queen Elizabeth dear to every Briton: for of 130 ships which arrived in the British channel, scarce 70 returned home; and of 30,000 men on board, upwards of 20,000 were killed, drowned, or made prisoners.

An account of this great undertaking we think will afford some pleasure to our readers:

Philip of Spain had long harboured a secret and violent desire of revenge against queen Elizabeth; which at last, though he was naturally of a cautious temper, broke forth in this hazardous enterprise, much against the advice of the duke of Parma, who wanted possession of some sea-port town in the Netherlands, which might afford some retreat to the Spanish navy; but the king was determined to proceed immediately to the execution of this ambitious project. Every part of his empire resounded with the noise of armaments; and all his ministers, generals, and admirals, were employed in forwarding the design. The marquis of Santa Croce was appointed to command the fleet. In all the ports of Sicily, Naples, Spain, and Portugal, were built vessels of uncommon size and force. Prodigious quantities of naval stores and provisions were purchased; armies levied and quartered in the maritime towns of Spain; and plans

plans laid for fitting out such a fleet and embarkation as had never before had its equal in Europe. In Flanders they were equally busy in military preparations; and troops from all quarters collected to reinforce the duke of Parma; till an army of 34,000 men were assembled in the Netherlands, and kept in readiness to be transported into England. At Dunkirk, Newport, and Antwerp, great numbers of boats and flat-bottomed vessels were built for that purpose. A general ambition of sharing in the honour of this great enterprize brought the nobility and princes of Italy and Spain, together with other men of family, to the amount of about 2000 volunteers, to the duke of Parma's army. And now, full of success, they called their navy the *Invincible Armada*.

Elizabeth, foreseeing the invasion, and that she had to contend for her crown with the whole force of Spain, prepared for resistance. Though her force was unequal, yet was she not terrified. At that time the full number of her sailors was only 14,295; and her navy consisted only of 28 vessels, many of which were very small. Her only advantage was in the courage and dexterity of her seamen. The commercial towns of England used great exertions to furnish ships for a reinforcement to this small navy, boldly to fight in defence of their liberty and religion. The city of London equipped 30 fighting vessels; and the nobility and gentry hired, manned, &c. 43. Lord Howard of Effingham took the command of the navy; Drake, Hawkins, and Forbisher, renowned seamen, served under him; and the main fleet was stationed at Plymouth. A smaller squadron, consisting of 40 vessels, English and Flemish, commanded by Lord Seymour,

Saymour, lay off Dunkirk, in order to intercept the Duke of Parma. England was in a better state as to her land force: an army of 20,000 men were placed in different bodies along the sea-coast. A body of 22,000 foot, and 1000 horse, commanded by the Earl of Leicester, was stationed at Tilbury, in order to defend the capital. The main army consisted of 34,000 foot, and 2000 horse, commanded by Lord Hunsdon. The fate of England seemed to depend upon a single battle: for, should all the Spanish armies land, they would form a force of 50,000 veterans.

The Armada was ready in the beginning of May, 1588; but the admiral and vice-admiral, the Marquis of Santa Croce, and the Duke of Paliano, both dying at this time, retarded its sailing, and gave the English more time to prepare. The Duke of Medina Sidonia was now appointed admiral, and Alcarede vice-admiral. However, on the 29th of May, the fleet, full of hopes and alacrity, set sail from Lisbon; but the next day met with a violent tempest, in which the ships were scattered, some small ones sunk, and the rest forced to take shelter in the Groyne, where they waited to be refitted. The Armada having repaired her damages, set out again with fresh hopes. It consisted of 130 vessels, of which near 100 were galleons, of greater size than any which had ever been used in Europe. It carried on board 19,295 soldiers, 8,465 mariners, 2,088 galley slaves, and 2,630 great pieces of brass ordnance; and was attended with 20 lesser ships, called caravals, and 10 falves with six oars each, all victualled for six months.

The plan was: The Armada to sail opposite to Dunkirk and Newport; to chase away all English
or

or Flemish vessels (for they concluded no opposition could be made); and then, joining themselves to the Duke of Parma, to sail for the Thames; where they were to land the whole Spanish army; and at one blow to complete the entire conquest of England.

While the Spaniards were under sail, they took a fisherman, who informed them, that the English admiral had been at sea; but, hearing of the tempest which scattered the Armada, had retired into Plymouth; and, no longer expecting an invasion this season, had laid up his ships, and discharged many of his seamen. The Spanish admiral, thinking this a favourable opportunity of destroying the English ships in harbour, was tempted to break his orders, and made sail directly for Plymouth: a resolution which proved the safety of England. The Lizard was the first land made by the Armada, about sun-set, on the 19th of July; but taking it for the Ram-head, near Plymouth, they bore out to sea, intending next day to return and attack the English navy. Lord Effingham had notice of their approach from a Scotch pirate, and had just time to get out of port, when he saw the Armada coming full sail, disposed in the form of a half-moon, and stretching the distance of seven miles. Effingham gave orders not to come to a close fight, for he supposed the size of their ships and their number of soldiers would be a disadvantage to the English; but to cannonade them at a distance, and wait all opportunities of intercepting scattered vessels. The fleets immediately formed for battle: Lord Effingham fell upon their van, and a terrible engagement ensued; while the admirals under him, watching every opportunity of attacking the enemy
where

where they appeared weakest, put their rear into disorder, and forced their center; at which time night obliged both parties to lay by. The night after, a large ship of Biscay, with a great part of the Spanish money on board, took fire by accident, and all hands being employed to extinguish it, she fell behind the rest of the Armada; and the great galleon of Andalusia springing her masts, they were both taken, after some resistance, by admiral Drake.

Two days were spent in repairing the damage on both sides, when the English, by continual reinforcements of men, &c. were enabled to fight the enemy on more equal terms; and having gained the wind of them, a general fight ensued, which would have ended in the destruction of their fleet, had not the Spanish admiral exerted great courage and ability. A sort of running fight was maintained for two days; each trial abating the confidence of the Spaniards, and adding courage to the English. Vessels from every harbour hastened to reinforce Lord Effingham, so that his fleet soon consisted of 140 sail.

The Armada now reached Calais, and cast anchor, expecting the Duke of Parma with the 30,000 land forces. If the Spaniard had obeyed his orders, this was his first business. Their scheme was frustrated; the vessels provided by the Duke of Parma were made for transporting soldiers, not for fighting; so that the whole of them were blocked up by Lord Seymour's Squadron of 40 sail. The English admiral, anxious to make the most of his advantage, practised a most successful stratagem upon the distressed Duke of Medina: he took eight of his smaller ships, and filling them with combustible materials, they reached their proper stations in the night; where being placed before the wind, and set on fire, drove into the midst of the enemy

as they lay before Calais. Some of their ships took fire, others fell foul of one another, and all cut the cables, and took to flight with the greatest disorder and precipitation. In this confusion all the English admirals fell upon them, and made terrible havock; taking or destroying 12 of the enemy, besides doing great damage to others. The Duke of Medina, finding all his intentions frustrated, prepared to return home by the northern passage. The English followed him for some time; and had not their ammunition fallen short, by neglect of the officers at home, the whole Armada must have surrendered at discretion. A violent tempest arose just as they had past the Orkneys; and the ships, having lost their anchors, were obliged to keep to sea. The Spanish mariners, unaccustomed to such hardships, and unable to govern their vessels, yielded to the fury of the storm, and allowed their ships to drive either on the western isles of Scotland, or on the coast of Ireland, where they were miserably wrecked. Not half their navy returned; and the seamen and soldiers who remained were so overcome with hardships and fatigue, and so dispirited by their discomfort, that they filled all Spain with accounts of the valour of the English, and of the tempestuous violence of the ocean that surrounds them.

Such was the miserable and dishonourable conclusion of this vain-glorious enterprize, which had been preparing for three years, had exhausted the revenue and force of Spain, and filled all Europe with anxiety and expectation.

The trophies here preserved of this memorable victory, together with other curiosities of the sort, are as follows.

1. The common soldiers pikes, pointed with long sharp spikes, and shod with iron. With these they

they were to keep off the horse, to make an easy landing; they are 18 feet long.

2. Spanish officers lances. They are finely engraved. It is said, one of the Spanish captains, who was taken prisoner, told Lord Burleigh, these lances were meant to bleed the English with: his lordship answered, We have bled your friends with coarser instruments.

3. Spanish ranceurs. They have a spike at the back, are of different shapes, and were intended to kill the horsemen, or pull them off their horses. On one of them is a piece of coin, designed to be made current; it has three heads, which they tell you are the Pope's, Philip II's, and queen Mary's.

4. A remarkable piece of arms, being a pistol and a shield. The shield is made to cover the body at the time of firing the pistol; and has a little grate to see the enemy through, which is pistol-proof; it is fired by a match lock.

5. Ten pieces of small cannon, neatly mounted, a present from the foundery of London to king Charles I. when a child; to learn the art of gunnery. They are curious.

6. The banner, with a crucifix upon it, meant to have been carried before the Spanish general. The pope's benediction before the fleet sailed is engraved on it. On his blessing the fleet, they, with one common voice, called it *Invincible*.

7. Danish and Saxon clubs; said to have been used by those people when they conquered England. They are curiosities of great antiquity, having lain in the Tower about 900 years. These have been called the women's weapons, because it is said, by a secret conspiracy, they cut the throats of 35,000 Danes in one night, and took these weapons from
D them:

them: for which they claim the right hand of the man, the upper end of the table, and the first cut of the dish. However, the massacre of the Danes in 1012 was not performed by the women alone, but by the private orders of Ethelred II. who commanded his officers to extirpate those cruel invaders; which was so punctually obeyed that few escaped.

8. Spanish cravats. Engines of torture, made of iron; intended to lock together the heads, arms, and feet of English heretics.

9. Spanish bilboes, to yoke the English prisoners in pairs. They are made of iron.

10. Spanish shot. Here are four sorts: link-shot, chain-shot, star-shot, and spike-shot, all made to destroy masts and rigging of ships, and sweeping men off the decks; some give the invention to Admiral Drake.

11. Spanish Spadas, with poisoned points; a wound from one of these was incurable.

12. Spanish halberts, or spears. Some of them are curiously engraven, and inlaid with gold.

13. The axe with which queen Anne Bullen was beheaded. She was wife to Henry VIII. and mother to queen Elizabeth; and at the age of 29 fell a sacrifice to the caprice of her husband. This same axe gave the fatal blow to the earl of Essex.

14. A Spanish pole-axe, used in boarding of ships.

15. Thumb-screws. They had abundance of these, designed to extort a confession from the English where they had hid their money.

16. A destructive engine, named the Spanish morning-star. Of these they had thousands, and all their points were poisoned; they were to use in close engagement, to strike at the enemy as they boarded.

17. The Spanish general's halbert. Engraved on the top is the pope's head; the nails are all double-

double-gilt with gold ; and it is covered with velvet.

18. Spanish battle-axe. One blow with this axe would make four holes in a man's skull. In its handle is a pistol, with a match-lock.

Had the Spanish enterprize succeeded, no doubt but some cruelties would have followed ; but the people of England made the most of it : they talked of discoveries made by the prisoners of racks, wheels, whips of iron, and burning-irons, all which were to be used upon the English heretics ; besides putting to death, and a total overthrow of church and state.

19. The walking-staff of king Henry VIII. It has three match-lock pistols in it, with coverings to keep the charges dry. They tell you, the king used sometimes to walk round the city, to know if the constables did their duty, and then he used this staff. They farther say of this staff, that one night in his rounds, he was stopped by a constable near the bridge-foot, who questioned the king concerning his weapon ; when his majesty struck him : the constable, with the assistance of watchmen, apprehended him, and he was carried to the Poultry Compter ; where he remained as a common prisoner till the morning. Upon the discovery of their guest, all concerned were much terrified ; but, after some time, the king applauded them for doing their duty, made them a present, and gave a yearly provision of coals and bread to the prison.

20. A large wooden cannon, called Policy ; which, they tell you, was used at the siege of Bulloign, by Henry VIII. When they could not bring up their heavy cannon, on account of bad roads, he ordered a great number of this sort to be made, and mounted on proper batteries before the town. The French commandant, imagining these a formidable train of real cannon, without firing a

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shot, gave up the place. We give this on the credit of the warders.

21. The last of the Spanish spoils, is their general's shield. This was carried before him. The labours of Hercules, and other expressive allegories, are curiously depicted on it.

22. Weapons taken at the battle of Sedgmore, in king James II's reign. They belonged to the duke of Monmouth's party, and are made with part of a scythe fixed on a pole.

23. Partisans which were borne at king William III's funeral.

24. A representation of queen Elizabeth, at the time she delivered her brave and animated speech in the camp at Tilbury, in 1588, professing her intention to lead the army herself into the field; soon after which the famous Armada of Spain was defeated. After riding through the lines of the camp, she alighted from her horse, and addressed the army; at which time she is here seen. The figures, which are a very masterly performance, represent the queen, her horse, and her page. Her majesty is in the very same armour she wore at the time, with a white silk petticoat, ornamented with pearls, spangles, &c. Her robe is of crimson satin, laced, and fringed with gold; her head is adorned with pearls, and she has a large ruff round her neck. The horse is of a cream-colour, and is richly caparisoned. He is held by her majesty's page, who is dressed in a silk snuff-coloured garment, lined with blue, with a sash of blue silk, fringed with gold, which was the habit of that time: with his left-hand he holds the horse's bridle, and in his right is her majesty's helmet, having a plume of white feathers. The whole is surrounded with a noble canopy of green.

OF THE SMALL ARMORY.

A noble stair-case of 49 steps leads to this astonishing and matchless sight.

On entering the armory, you will behold a room 345 feet long; in which, at one view, are seen arms for 100,000 men, all fit for service.

We cannot convey a perfect idea of their disposition; but will assist you in viewing them:

1. In the center of the room are four handsome columns entwined with pistols; and on the top, pistols are likewise made to represent gilded cornices; and in the middle a dropping star of pistols.

2. On the sides of the door, in a square of brass hilted hangers, is a beautiful rising and sitting sun. The heads at the corners are said to be Julius Cæsar and Titus Vespasian. Here are gold and silver trumpets.

3. Swords and bayonets curiously displayed in military fans.

4. Half-moons and military fans made of bayonets and pistols; and bayonets blades form a target in the center. There are other fans composed of these bayonets, which are of the first invention, having plug-handles, that go into the muzzle of the gun, instead of over it; so that when the piece is fired, it shoots away the bayonet. Their invention was at Byonne in Spain, from whence they derive their name.

5. Some arms taken at Bath, in the year 1715, They have dog-locks, which have a catch to prevent their going off at half-cock.

6. A triumphal arch, composed of pikes and swords.

7. In the middle of pistols is a fine eagle holding the rose and crown.

8. King John.

9. In a circle of pistols, and square of muskets, are two fine figures of a lion and unicorn.

10. Henry III.

11. Another eagle, like the former.

12. The earl of Mar's shield, displayed by marine hangers.

13. Arms belonging to the Highlanders taken in 1715. You will be shewn the earl of Mar's fine piece; it is inlaid with mother of pearl, and curiously wrought. A broad sword, with which a Highlander, at one blow on general Evan's head, cut throw his hat, wig, and iron skull-cap; when, it is said, the general shot him dead; though others say he was taken prisoner, and generously forgiven. Also the sword of Justice, with a sharp point; and the sword of Mercy, with a blunt one: these were carried before the Pretender in 1715, when he was proclaimed in Scotland. Some Highlanders pistols; both barrels and stocks are of iron. And a Highlander's loughabor-axe, with which they say Colonel Gardiner was killed at Preston Pans.

14. Arms taken from Sir William Perkins, Sir John Friend, Charnock, and others, concerned in the assassination plot in 1696. Among them is the blunderbuss with which they intended to shoot king William as he went to Hampton-court; and the carbine that Charnock engaged to shoot his majesty with as he was hunting.

15. Folding gates of antient halberts. Its archway is formed of pistols; and in the center hang bandeliers for holding cartridges.

16. The star and garter, thistle, rose and crown, represented in fine carved work, ornamented with pistols, &c. and enriched with birds and other creatures.

17. One

TOWER OF LONDON. 31

17. One of those kind of spears by which captain Cook was killed, in South America.

18. Horsemen's carbines, hanging in furbelows and flounces.

19. As you return, on the south side, you see Jupiter in a fiery chariot, in the clouds. He carries a thunderbolt in his left-hand, has a rainbow over his head, and is drawn by eagles: it is finely carved, and adorned with bayonets.

20. King Henry V. King Henry VI.

21. Within three regular ellipses of pistols, is Medusa's head, called the Witch of Endor, with snakes stinging her. The features are well carved, and the whole curiously contrived.

The implements of war here shewn are, perhaps, the greatest curiosities of their kind in the world.

OF THE ROYAL TRAIN OF ARTILLERY.

The royal train of artillery is kept on the ground floor, beneath the small armory. The room is about 380 feet long, 50 wide, and 24 high, having 16 feet passage in the middle; on each side of which the artillery are placed. Here are 20 pillars for supporting the small armory above; which are all hung round with implements of war, trophies of standards, colours, &c. taken from our enemies.

You here behold a great variety of the most dreadful engines of destruction; whose use fill the mind with horror, and against whose thunder all must fall, nor does the thought of using them for self-defence remove the horrid idea; but rather raises a wish, that such inventions had never been discovered.

I. As

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1. As you enter are two copper cannons, on wheels, taken from before the governor's house at Quebec; they are three-pounders.

2. Two mortars, and 21 fine pieces of cannon, taken from the French at Cherbourg.

3. Two large cannon used by Admiral Vernon before Carthage. There is a large scale driven out of each of their muzzles by balls from Boccha Chica castle.

4. Two carved pieces, a present from the city of London to the duke of Gloucester, Queen Ann's son, to practise the art of war; they are of curious workmanship.

5. Four mortars in miniature. They are for throwing hand-granadoes, and are fired with a lock like a common gun; invented by Colonel Brown; but never introduced into practice.

6. Two fine brass cannon, taken from the walls of Vigo, in 1704. The effigy of St. Barbara is on their britches, which are lions couchant.

7. A petard, used for bursting open city or castle gates.

8. A large train of fine brass battering cannon, 24 pounders; never used.

9. A number of cannon, from six to 24 pounders, of a new invention. They are remarkable for lightness and contrivance in levelling; which, instead of beds and coins, is done by a screw; saving two men to a gun. They are said to be the invention of the late duke of Cumberland.

10. Brass mortars. They are 13 inches in diameter, and will throw a shell of 300 weight. Several lesser mortars and shells.

11. A carcase, used in firing towns. They fill it with pitch, tar, and other combustibles; and where

where it falls it will burn two hours. It is thrown out of an 18 inch mortar.

12. A Spanish mortar 12 inches diameter, taken on board a ship in the West Indies.

13. Six French cannons. They are six pounders, and were taken from the rebels at Culloden, in 1746. So great was the slaughter in this battle, though it lasted but half an hour, that 3000 rebels were killed.

14. A handsome piece of ordnance finely decorated with emblematical devices. It was made for Charles I. when prince of Wales.

15. A parcel of field-pieces, called the galloping train; they carry a pound and half ball.

16. An engine of destruction which throws 30 hand granadoes at once. It is fired by a train.

17. An elegant brass cannon, said to have cost 200l. in ornamenting. It was made for prince Henry, eldest son of James I.

18. Two pieces, one with seven bores, the other with three; one fire throws a bullet from each bore: these were made in the time of Henry VIII.

19. The drum-major's chariot of state, having the kettle-drums placed. It is drawn before the train when upon a march.

20. Two French field-pieces, taken at the battle of Hochstadt, in 1704.

21. A cannon of the first invention. It is formed of bars of iron hammered together, and bound with iron hoops from top to bottom. It has no carriage, but was moved by six rings, properly placed.

22. A huge mortar of 6000 weight, which will throw a shell of 500 weight two miles. The touch-hole was melted before Namure, in king William's time, owing to a continual firing, without giving it time to cool.

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23. A handsome twisted brass cannon, called Queen Elizabeth's pocket-pistol. It is 12 feet long, and made in the reign of Edward VI. Your guide will tell you the queen wore it on her side when she rode a hunting.

24. Two brass cannon, taken at the battle of Marston. They are six pounders, and have each three bores.

25. A mortar that will throw nine shells at a time. It was used at the grand fire-works in 1748, for firing balloons.

26. A very fine brass cannon, curiously carved, carrying 24-pounders. On it is engraved Lord Ligonier's coat of arms, and the names of the then principal officers of the ordnance.

This store-room contains several other brass cannon, and utensils thereunto belonging; together with harness for horses in abundance.

The transparent and well-coloured pictures, which adorn this room, were brought hither from the fire-works played off in 1748, at the conclusion of the peace.

OF THE HORSE ARMORY.

This armory is in a plain brick building, eastward of the White Tower.

You will be shewn a perfect model of a wonderful machine for making organzine, or thrown silk. Sir Thomas Loombe brought the design from Italy, by the means of a friar, and at the hazard of his life. In the year 1734, he first erected it at Derby. It is a mill which works three capital engines, has 26,586 wheels, and 97,746 movements, all worked by one water-wheel, that turns round three times in

called in a minute, and at each turn twists 93,726 yards of
 long silk; so that in 24 hours it will work 318,504,960
 guide yards. Of this complicated machine, any single
 when wheel or movement may be stopped, without im-
 peding the rest; and the whole is governed by one
 regulator. This machine was thought of such im-
 portance by the legislature, that, on the expiration
 of Sir Thomas's patent for the sole use of it in
 1742, the parliament granted him 14,000*l.* as a
 farther recompence for the hazard he ran, and the
 expence he had been at, in introducing and erecting
 it, on condition he would suffer this model to be
 taken. The house which contains the above machine
 is five or six stories high, and near a quarter of a
 mile in length; yet the whole of it is equally warm-
 ed by a fire engine, contrived for that purpose.

Upon the stair-case, before the room-door, is a
 well-painted figure of a grenadier, on duty, in his
 accoutrements, and his piece resting on his arm.

Here you will behold a representation of English
 kings and heroes, whose gallant actions are record-
 ed in the history of our country; some of them
 are martially equipped, sitting on horseback in the
 same bright and shining armour they wore when
 they performed those glorious actions which distin-
 guish them in the British annals.

When you enter the room, you will be first
 shewn a vast number of iron caps and breast-plates,
 most of which have been used in war.

On the left hand, as you enter, are figures as big
 as life, of horse and foot, supposed to be drawn up
 in military order to attend the line of kings on the
 other side.

Other curiosities in this room, are:

1. The large tilting lance of Charles Brandon,
 duke of Suffolk. This general was an expert
 master

master of the diversion of tilting. He was frequently tried in France, and always acquired great honour. He once gave Henry VIII. a shock with his spear which nearly killed his majesty.

The exercise of tilting was learnt upon wooden horses, set on castors, which could be moved any way by swaying the body. Some of those horses, without their castors, are to be seen in this room.

2. A compleat suit of tilting-armour, with the tilting-lance, rest for the lance, the grand-guard, and flits before the eyes for taking the sight.

3. A compleat suit of armour, rough from the hammer. This suit was made for Henry VIII. when he was but 18 years old: it is six feet high, and has joints in the hands, arms, thighs, &c. which are moved with the greatest facility.

4. A small suit of armour of curious workmanship, inlaid with silver. It was made for Charles II. when prince of Wales, and only seven years of age: also a piece of armour for his horse's head.

5. Lord Courcy's armour, who, the warders tell you, was champion of Ireland; and who, having vanquished a French champion, from whom he took a sword, which is here shewn, had the privilege granted to him and his successors of wearing their hats in the king's presence: which privilege, say they, is enjoyed by lord Kinsale, as head of that family, at this day. It is said he brought this armour with him, when committed prisoner to the Tower.

6. Real coats of mail, called brigandine jackets. They are formed of small bits of steel, quilted one over another, so nicely as to resist the point of a sword, and perhaps a musket-ball; yet are they so pliable, that the wearer may bend his body any way.

7. An Indian suit of armour, a present from the Great Mogul to king Charles II. This curious suit

is formed of iron quills of about two inches long, finely japanned and placed in rows, one row sliding over another; strongly bound together with silk twist. The Indians use them as a defence against darts and arrows.

8. A neat little suit of armour, worn by a carved figure of Richard duke of York, the youngest son of king Edward IV. who, and his brother Edward V. were smothered in the Tower, by order of Richard III. This infamous deed was undertaken by Sir James Tyrrel, who employed a villain named Forrest, and his own groom, to assist him. They came to the chamber where the princes were confined in the night, and with the bed-cloaths smothered them in their sleep; afterwards burying them under the stair-foot, where their bones were found in the time of Charles II.

9. John of Gaunt's armour. He was duke of Lancaster, and son of Edward III. It is seven feet high, and the sword and lance of an enormous size. It is remarkable of this prince, that though he was never a king himself, yet did his father, son, and nephew, each wear a crown.

10. A droll figure of Will. Somers, said to have been Henry VIII's jester. An honest man, says your conductor, of a woman's making; he had a handsome wife, who made him a cuckold; but being dim-sighted, as all cuckolds should be, he would not believe he wore horns on his head, though frequently told so by the king, queen, and others, till he put on his spectacles to convince himself; in which antic manner he is represented.

11. A collar of torment, said to have been formerly used for the necks of such wives who cuckolded or scolded their husbands. These were

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found

found of no effect; for our women, possessing the spirit of liberty, made every man who used them pay dear for his presumption, by increasing the cause of his complaint.

We now proceed to the line of kings, on horseback. They are shewn in the following order:

1. George II. He is on a white horse, and has a sword in his hand. His armour is richly gilt, and the horse finely caparisoned with a Turkey bridle gilt with gold, with globes, crescents, and stars; velvet furniture laced with gold, gold fringe, and gold trappings. He died 1760.

2. George I. in a complete suit of armour. He is also on a white horse, and has a truncheon in his hand. The horse has a Turkey bridle, gilt with gold, with a globe, crescent, and star; the furniture is of velvet laced with gold, with gold trappings. He died 1727.

3. William III. He is on a sorrel horse, and holds a flaming-sword in his right hand. The horse's furniture is green velvet, embroidered with silver. His suit of armour was worn by Edward the Black Prince in the famous battle of Cressley. He died 1702.

4. Charles II. He has a truncheon in his hand, and his horse is dressed with crimson velvet, laced with gold. His armour was worn by the champion of England at the coronation of George II. After an abdication of 12 years, he had his crown restored to him; and died 1684.

5. Charles I. His suit of armour was a present to him from the city of London, when he was prince of Wales, and is curiously wrought, and gilt with gold. This armour was laid on the coffin of

of the great duke of Marlborough in his funeral procession, when a collar of SS's was added to it, and is now round it. The horrid civil wars in his reign afford a melancholy reflection, added to his untimely death, for he was beheaded in the view of his own palace, 1649.

6. James I. of England, and VI. of Scotland. He has a truncheon in his right hand, and his armour is figured. He succeeded to the English throne on the death of Elizabeth, when the kingdoms of England and Scotland were united under one head. He died 1625.

7. Edward VI. In his right hand he bears a truncheon. He has a very curious suit of steel armour; on which, in different compartments, are depicted a variety of scripture histories, alluding to battles and other memorable passages. He died 1553.

8. Henry VIII. He is in his own armour, of polished steel, with the foliages gilt or inlaid with gold; and has a sword in his right-hand. His reign is stained with acts of cruelty, divorce and murder of his wives, with the destruction of religious houses, &c. He died 1547.

9. Henry VII. He also has a sword in his hand; his armour is of curious workmanship, and washed with silver. This monarch killed Richard III. in the battle of Bosworth Field; and by his marriage united the houses of York and Lancaster. Died 1509.

10. Edward V. In his right-hand he holds a lance: his armour is rich and finely decorated. The crown is hung over his head, because he was proclaimed king, but never crowned. This unhappy prince, and his brother Richard, were smothered in the Tower, as mentioned p. 37.

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11. Edward IV. He has a sword in his right-hand; and his armour is studded. The two unhappy princes just mentioned were his sons. His reign was a continued series of love and war. In the latter he lost 200,000 lives by his contest with Henry of Lancaster; and in the former is remembered his infamous treatment of Jane Shore. He died 1483.

12. Henry VI. He was crowned king of France at Paris, but lost that kingdom; and was at last murdered in the Tower by the Duke of Gloucester, afterwards Richard III. in 1461. In his reign began the civil wars between the houses of York and Lancaster, the rebellion of Jack Cade happened, and printing was introduced into England.

13. Henry V. By his personal valour, and the great success of his arms, he obtained the government of France, and was acknowledged presumptive heir of that kingdom. He is remarkable for defeating his enemy with great inferiority of numbers. With 9000 men, in the battle of Agincourt, he defeated 15,000 French, taking above 9000 prisoners. And our history says, that, in the battle near Harfleur, with 1500 men he defeated 15,000 French. He was the intimate of Sir John Falstaff. Died 1422.

14. Henry IV. son of John of Gaunt. His reign is disgraced by a cruel statute to burn heretics. There were four insurrections raised against him, all of which he quelled: in one of them was the battle of Shrewsbury, where 10,000 men on each side were said to have been slain. Died 1413.

15. Edward III. He is represented in a suit of plain bright armour, with a venerable grey beard. On his sword are two crowns, alluding to his being crowned king of France and England. He was
father

father of John of Gaunt. At the battle of Poitiers he took John king of France prisoner, and brought him to England as a companion for David king of the Scots, who was likewise his prisoner; and the king of Cyprus happening to be on a visit at the English court at the time, they formed a company of four kings. The king of France was ransomed for 500,000 crowns; and David for 10,000 marks. Edward III. was the first who quartered the arms of France with his own; adding the motto, "Dieu et mon Droit." He died 1377.

16. Edward I. He has a battle-axe in his hand, relating to his expedition to the Holy Land against the Turks and Infidels. His armour is gilt; and even his shoes are of mail. He was a warlike and victorious prince; he conquered Wales, and maintained a sovereignty over Scotland. While fighting against the Turks, he was treacherously wounded by a Moor with a poisoned dagger, the malignity of which would not suffer the wounds to close; his queen, therefore, licked them daily with her tongue, and sucked out the venomous humour; by which means he was entirely cured, and she escaped unhurt. She died 1290, 18 years after. He died 1307.

17. William the Conqueror. His armour is quite plain. Though last shewn, he is properly first in the line. He was duke of Normandy; and, being a man of great valour, laid claim to the crown of England, which he invaded; and by one battle, near Hastings, in Suffex, Oct. 13, 1066, made a complete conquest of the island. In this fight king Harold, with many of the English nobility, were slain. William distressed his new subjects by inhuman forest laws; and by

driving the inhabitants from a tract of land of about 70 miles round, to convert it into dwellings for wild beasts, which he was so fond of, as to inflict death on any who dared to kill them. By his order those ancient books called *Domesday* were undertaken, and took six years in completing. They contain a computation of all England as it then was; of all the lands, with their value and owners; an account of all the cities, towns, villages, families, soldiers, husbandmen, bondmen, servants, and cattle; and how much money, rents, meadows, pasture, wood, tillage, common, marsh, or heath, every one possessed. And as these books were finally to determine all disputes about future taxes, they were named with reference to the *Great Day of Doom*. Died 1087.

Those books have ever engaged the attention of the learned and ingenious; and as constantly raised a desire that an exact copy of them could be given to the world. Such a design had been frequently in contemplation, and much money spent for that purpose. Many pages of them were engraved on copper-plate, upon a conclusion of the impossibility of doing it with types. However, though some fruitless attempts had been made, a happy junction of abilities at last produced the much-wished-for curiosity: Abraham Farley, esq; undertaking the inspection of the press, and Mr. Deputy Nichols the printing, they discovered a method of making characters to answer the original; and, under their direction, those characters were cut and cast by the late Mr. Jackson.

The walls of this room are lined with abundance of uncommon pieces of old armour; such as targets, caps, horses heads, breast-plates, and many other sorts that now want names.

Above

Above the door, as you go out of this armory, is a target, on which the figures of Justice, Fortune, and Fortitude, are engraved in a masterly manner.

OF THE JEWEL-OFFICE.

[Price 1s. each person in company; a single person 1s. 6d.]

The curiosities herein contained are:

1. The imperial crown, with which the kings of England are crowned. It is of gold, enriched with diamonds, rubies, emeralds, sapphires, and pearls; within is a cap of purple velvet, lined with white taffety, and turned up with three rows of ermine. King Charles II. had this crown made soon after his restoration.

2. The golden orb, or globe. This is put into the king's right-hand before he is crowned; and, when he is crowned, he bears it in his left-hand, with the sceptre in his right, upon his return into Westminster-hall. It is about six inches in diameter, edged with pearl, and ornamented with precious stones. On the top is an amethyst, of a violet colour, in height an inch and half, set upon a cross of gold, and ornamented with diamonds, pearls, &c. The whole ball and cup is 11 inches high.

3. The golden sceptre, and its cross, upon a large valuable amethyst, decorated with table-diamonds. The sceptre has a plain handle, but the pommel is surrounded with diamonds, rubies, and emeralds. Each of the leaves of the fleur de lis, rising from the top, of which there are six, is enriched with precious stones; and from them issues a ball which is made of part of the amethyst. The cross is covered with precious stones.

4. The sceptre, with the dove, the emblem of peace. She is sitting on a small Jerusalem cross, which

which is decorated with jewels and table-diamonds of great value.

In the reign of Charles II. a bold attempt was made to rob the Jewel-office: one Colonel Blood having formed a scheme to carry off the crown, globe, sceptre, and dove, disguised himself in the habit of a doctor of divinity, having a cloak instead of a gown. Thus prepared, and fully determined, he made an acquaintance with the keeper of the regalia, an old man; and by kind and obliging treatment he soon established a strict friendship and intimacy; and learning that the old man had a son, who was then at sea, he pretended to have a daughter, and they agreed to match them together. The morning was fixed for the theft; and on the preceding night the doctor came to the old man, told him he had some friends at his house, who were to go out of town pretty early in the morning, that had a desire to see the regalia, and hoped, though they came a little before the usual hour, he would oblige them with the sight. The keeper promised he would; and, about eight o'clock next morning, Blood, with three others whom he had engaged (named Deborough, Kelsey, and Perrot), came to the Tower, with only a wallet and a wooden mallet, which were easily concealed. The doctor and two of them went into the Tower, while the third held their horses, ready saddled, without. The old man received them with the greatest civility, and directly attended them into his office. It is customary, when the keeper shews the regalia, to lock himself up in a kind of grate, with open bars, that the things of high value may be seen but not soiled. As soon as the old man had opened the door

door of this place, they knocked him down with the wooden mallet; then they beat in the bows of the crown, that it might be more easily carried, seized the sceptre and dove, and put all into the wallet. The old man's son, who had been abroad ten years, happened at this very time to come from sea; and, hastening to see his father, he was told that he was at the Jewel-office with some friends, who would be glad to see him: thither he flew immediately, and, as he entered, he met Blood and his companions, as they were making their escape: they hurried forward; but the young man, seeing his father weltering in his blood, and the treasure gone, spread an instant alarm throughout the guard: the gates were shut, and the villains seized, all but the man who held the horses, who fled upon the first rumour. Upon examining the recovered prize, one stone only was missing, which was afterwards found. The king undertook to examine Blood; and, for some unknown reasons, thought proper not only to pardon him and his accomplices, but to grant him a pension during his life. It is said, that this colonel Blood had spent his fortune in attending Charles II. in his adversity; and thought himself neglected by that prince after the Restoration.

5. St. Edward's staff. It is four feet seven inches and a half long, and three inches three-quarters round, made of beaten gold. It is borne before the king in the coronation procession.

6. The gold salt-seller of state. In make it resembles the square White Tower, and is of excellent workmanship. At the coronation it is placed on the king's table.

7. The curtana, or sword of mercy. It has no point; the blade is about two inches broad, and 32 inches

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32 inches long. At the coronation it is carried before the king, between the two swords of justice, spiritual and temporal.

8. A grand silver font, double-gilt with gold, and elegantly wrought. This is used for christening of the royal issue.

9. A large silver fountain, a present from the town of Plymouth to Charles II. It is curiously wrought, but not equal to the other.

10. The crown of state; his Majesty wears it in Parliament. It has a pearl, the finest ever seen; a ruby of inestimable value; and an emerald seven inches round.

11. The crown which is placed before the prince of Wales in Parliament, to shew that he is not yet come to it.

When the king goes to the Parliament-house, the keeper of the Jewel-office, attended by warders of the Tower, privately carry, in a hackney-coach, the two last-mentioned crowns to Whitehall, where proper officers are appointed to receive them; who, with some yeomen of the guard, carry them to the rooms where his majesty and the prince robe themselves. When they are disrobed, the crowns are conveyed back to the Tower by the persons who brought them.

12. Queen Mary's crown, globe, and sceptre; and the diadem she wore proceeding to her coronation with King William.

13. An ivory sceptre, with a golden dove enamelled with white peached on the top, the garniture of which is gold. It was made for the queen of James II.

14. The golden spurs, and the armillas (bracelets for the wrists). They are very ancient, but worn at the coronation.

15. The

15. The ampulla, or golden eagle, which holds the holy oil for anointing the kings and queens of England. The head screws off in the middle of the neck, which is made hollow to hold the oil; and when the bishop anoints the king and queen, he pours it from the bird's beak into a spoon. The eagle, and pedestal on which it stands, is about nine inches high, and the expansion of the wings is near seven inches: the weight of the whole is about ten ounces; and is curiously engraven.

16. The golden spoon that the bishop pours the oil into. These two pieces are very ancient.

In this office are all the crown jewels worn by the princes and princesses at coronations; and abundance of curious old plate.

OF THE MINT.

We cannot attempt a description of the method of preparing the metals before stamped into money.

All you are permitted to see, is the manner of stamping; which is performed by an engine, worked by a spindle, like a printing-press. To the point of this spindle is fixed, by a screw, the head of the dye; and in a cup beneath, which receives it, is placed the reverse. The piece of metal being cut round to the size (and, if gold, exactly weighed) is placed between the cup and the point of the spindle, and by one jerk the stamp is complete. The manner of stamping gold, silver, and halfpence, is exactly the same.

This engine is worked, sometimes by three, and sometimes by four men. The whole is performed with the utmost dexterity; for as fast as the men turn the spindle, the coiner supplies the engine with

with metal, with his middle finger twitching out the stamped, and with his fore-finger and thumb putting in the unstamped piece. The silver and gold, thus stamped, are afterwards milled round the edges, which is done privately.

We have now conducted you through all the buildings and places of curiosities, in the Tower

A walk from the Tower, over the wharfs and quays to London-bridge, will give you a view of the river, ships, &c. And in your way you pass

The Custom House.

THIS is the place for receiving the king's duties on all merchandize exported and imported. The business is under the direction of nine commissioners, whose jurisdiction extends over all the ports of the kingdom.

It was built in 1718, of brick and stone; and is a strong, commodious building, 189 feet in length, 27 feet broad in the center, and the wings much more. It consists of two floors; and in the uppermost is a noble long room for the commissioners, clerks, &c. The building is decorated with the orders of architecture. On each side, and underneath, are large warehouses.

Of London Bridge.

THIS bridge, built across the Thames from London to Southwark, was originally of wood, which was begun about the year 994, and finished in 1016; but, being burnt in 1136, it was again rebuilt of wood in 1163. It being very expensive to keep the wooden bridge in repair, the city resolved to build one of stone, a little westward of the other. For carrying this into execution, they obtained from parliament a tax upon wool, which has given rise to the mistaken notion of its being built on wool-packs. It was founded upon mighty frames of piles; on the top of those were laid beams of timber ten inches thick, strongly bolted. This is the present foundation. On this platform was laid the base of the stone-pier; and for the preservation of the bottom, there were piles driven round the outside, called the sterlings. This stone-bridge was begun in 1176, and finished in 1209. It consisted of 20 arches, was 915 feet long, and 73 feet wide; but houses being built on each side thereof, the interval between them was only 23 feet.

The narrowness of the passage over this bridge having occasioned the loss of many lives, from the number of carriages passing and repassing; and the straitness of the arches, with the enormous size of the sterlings, having also occasioned many fatal accidents; there passed two acts of parliament in 1756, for removing all these obstacles, and granting aid for repairing and improving the bridge; and accordingly the houses, with a great part of the bridge, were demolished.

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During

During this great work, there was built a temporary wooden bridge; which being burnt down soon after, supposed to be designedly set on fire, they were obliged to make the old bridge passable again, till they could build another.

A temporary bridge being rebuilt, they began the repairs and improvements, and completed the work with the utmost expedition.

The present bridge, viewed from the water, has a grand appearance; and affords the passengers on it one of the finest prospects in the world: on one hand, a fleet of merchant-ships, equal perhaps in value to half a nation; on the other, an extensive view of fine buildings stretching along the banks of a beautiful river.

Though in some degree it has the appearance of Westminster-bridge, the stone balustrades being lofty and noble; yet, in respect to beauty and convenience, it falls far short; and it has not its commodious flights of steps at each end.

It is 915 feet long; the way for carriages 31 feet broad, admitting three carriages and two horses to go a-breast; and that for foot-passengers, seven feet on each side, raised and paved with flat stones.

The lamps are well contrived, and when lighted up make a beautiful appearance. Over the center arch, on a kind of pedestal, are placed three, and over each recess one; so that in all there are 21 on each side. Fourteen of the recesses are half-domed.

Here are 19 arches, about 20 feet wide each, but the center one is considerably larger, two arches having been thrown into one. These arches are not all passable; two on the south side, and four on the north, being taken up with the London-bridge water-works.

Those

Those on the south side were erected within these few years, to supply the Borough with water: they are worked in the same manner as those on the north side, but are much smaller.

The works on the north side were invented by one Morice, a Dutchman, in 1582, to supply the city with water from the Thames, through wooden pipes. The inventor, for his ingenuity, obtained from the city a lease of the same for 500 years. He made great improvements in these works, and thereby grew immensely rich. His successors, in 1701, sold the property for 36,000*l*. to one Richard Scame, who divided the same into 300 shares, and sold them at 500*l*. each, when it commenced a company. These works were greatly improved, about 80 years ago, under the direction of the ingenious Mr. Sorocold, and since perfected by the great master of hydraulics, Mr. Hadley.

The water is forced to a basin on the top of a high tower of wood, which stands on the sterling of the first arch, to the height of 120 feet; by which means it is conveyed to any part of the city. It is thus forced by four wheels, placed under the arches, and moved by the common stream of the tide; one turn of the four wheels causing 114 strokes;---each stroke being two feet and a half in a seven-inch bore, raises three gallons; and when the river is at best, the wheels go six times round in a minute; and but four and an half at middle water; so that at six times in a minute the number of strokes from the four wheels are 684, raising 2,052 gallons in a minute;---that is, 123,120 gallons, or 1,954 hogsheds in an hour; amounting to 46,896 hogsheds in a day, includ-

ing the waste, which may be computed at a fifth part of the whole.

The whole machinery is esteemed one of the greatest curiosities in its kind of any in the world, being superior to the most famous water-engine at Marli in France.

Of the Monument.

[Admittance 6d. each person, from nine o'clock to three in the winter, and from eight to six in the summer.]

THIS monument (which has lately been thoroughly repaired and cleaned) is of Portland stone, and was erected, by order of parliament, to preserve the memory of the dreadful fire of London. It was begun by Sir Christopher Wren in 1671, and finished by him in 1677. It is a fine large fluted column, of the Doric order: the diameter of the body, at the base, is 15 feet; and the bottom of the pedestal 28 feet square. The pedestal is 40 feet high; the column with its capital 120, and the cone with its urn 42 feet: so that, from the ground to the top of the urn, the height is 202 feet. Above the capital, an iron balcony encompasseth a cone 32 feet high, which supports a blazing urn of gilt copper, the ascent to which is by a noble stair-case of black marble, containing 345 steps, each 10 inches and a half broad, and six inches thick, with an iron bannister all the way up. From the top you have a most delightful prospect,

On the cap of the pedestal, at the angles, are four dragons (the supporters of the city arms), and between them trophies, with symbols of regality, arts, sciences, commerce, &c.

The emblems on the west side the pedestal, denoting the destruction and restoration of the city, were executed by Mr. Cibber. The eleven principal figures are in *alto*, the rest in *basso relievo*.

The chief figure is a female, representing the city of London. She sits pining in a heap of ruins, with dejected head, and disordered hair, while her hand is carelessly lying on her sword: Time is behind, and gradually lifting her up. She has a woman at her side, representing Providence, who gently touches her with one hand; and with a sceptre, which she holds in the other, directs her to look at the goddesses in the clouds, one denoting Plenty, by her cornucopia, the other having a palm branch, the emblem of peace. A beehive is placed at her feet, shewing that industry and application will overcome all misfortunes. And while Time is endeavouring to restore her, the citizens are rejoicing behind. Beneath, in the midst of the ruins, is a dragon, the supporter of the city arms, who endeavours with his paw to preserve the same. Still farther, at the north end, is a view of the city in flames, and the inhabitants in the utmost consternation. On a raised pavement, opposite the city, stands the king, in a Roman habit; on his head he bears a wreath of laurel, and has a truncheon in his hand; as he draws near the city, he commands three of his attendants to assist her; the first represents the Sciences, having a winged head and a circle of naked boys dancing thereon; in her hands she holds

Nature, with her numerous breasts, offering assistance to all. The second is Architecture: she bears in one hand a plan, and in the other a square and a pair of compasses. And the third is Liberty, waving a cap in the air, shewing her joy at the pleasing prospect of the city's speedy recovery. Behind the king stands his brother, the duke of York, having in one hand a garland to crown the rising city, and, in the other, a sword to defend her. The two figures behind are, Justice with a coronet, and Fortitude with a reined lion. And on the pavement, under the sovereign's feet, lies Envy gnawing a heart, and incessantly emitting pestiferous fumes from her envenomed mouth. The builders and labourers above, who are at work upon houses, represent the re-construction of the city.

On the north side of the pedestal is a Latin inscription, giving an account of the fire of London, its rise, progress, and the amazing devastation made by it. It relates, That, on the 2d of September, 1666, at the distance of 202 feet (the height of the monument) eastward from this place, a most dreadful fire broke out about midnight, which, driven on by a high wind, spread with incredible fury; laying waste 89 churches, the city-gates, Guildhall, many public structures, hospitals, schools, libraries, a vast number of stately edifices, 13,000 dwelling-houses, and 400 streets. Of the 26 wards of this city, it utterly destroyed 15, and left eight others shattered and half burnt. The ruins, from the Tower, by the Thames-side, to the Temple-church, and from the north-east, along the wall, to Holborn-bridge, were 436 acres. Though merciless to the estates and fortunes

tunes

tunes of the inhabitants, it was favourable to their lives. The destruction was so sudden, that in a small space of time the city was seen most flourishing, and reduced to nothing. Three days after, when the fatal fire had baffled all human counsels and endeavours, in the opinion of all, it was stopped, as it were, by a command from heaven, and was on every side extinguished.

On the south side is a Latin inscription specifying the gracious, prudent, and vigorous measures taken by the king and parliament for restoring the city with greater beauty, magnificence, and convenience; and for preventing the like conflagration for the future.

The inscription on the east side contains the names of the lord-mayors, from the time it was begun till it was finished.

Round the monument is this inscription :

“ This pillar was set up in perpetual remembrance of the most dreadful burning of this Protestant city, begun and carried on by the treachery and malice of the Popish faction, in the beginning of September, in the year of our Lord 1666, in order to the carrying on their horrid plot for extirpating the Protestant religion and old English liberty, and introducing popery and slavery.”

Upon the Duke of York's accession to the throne, this inscription was erased; but engraved again soon after the Revolution.

An eminent writer observes of this monument, “ That it is undoubtedly the noblest modern colu-
“ lu-nn in the world; nay, in some respects, it
“ may justly vie with those celebrated ones of an-
“ tiquity which are consecrated to the names of
“ Trajan

“Trajan and Antonine. Nothing can be more beautiful and harmonious: the bas relief at the base, allowing for some small defects, is finely imagined, and executed as well; and nothing material can be cavilled with but the inscriptions round it.”

The greatest Roman column was that of Antonine, which was 172 feet and a half high, and 12 feet three inches in diameter; and that of Trajan, but 147 feet high. Our column is 202 feet high, and 15 feet in diameter at the base.

The Royal Exchange.

THIS is the meeting-place of the merchants of London. It was originally called the Burse, and was built of brick in the year 1567, at the expence of Sir Thomas Gresham, a merchant, the city purchasing the ground on which it stands; and, in 1570, was, by command and in the presence of Queen Elizabeth, proclaimed the Royal Exchange, by herald, with sound of trumpet. That structure being destroyed by the fire of London in 1666; it was rebuilt of Portland stone and rustic work, in a much more magnificent manner, as it now stands, at the expence of 80,000 l. and is the finest and strongest fabric of the kind in Europe.

The first stone of this building was laid by King Charles II. in 1667, and the whole was finished in 1669. It stands upon a plat of ground 203 feet in length, and 171 feet in breadth, inclosing an area 144 feet long, and 117 broad, surrounded with

with a substantial and regular stone building, wrought in rustic.

It has two fronts, north and south, each of which has a piazza; and in the center are the grand entrances into the area, under an extreme lofty and noble arch. The south front in Cornhill is the principal; on each side of which are Corinthian demi-columns, supporting a compass pediment; and in the intercolumniation, on each side, in the front next the street, is a niche, with the figures of King Charles I. and King Charles II. in Roman habits, well executed. Over the aperture, on the cornice between the two pediments, is the king's arms in relievo. On each side of this entrance is a range of windows, placed between demi-columns and pilasters of the composite order, above which runs a balustrade.

This building is 56 feet high; and from the center, in the front, rise a lanthorn and turret 178 feet high; on the top of which is a fan of copper gilt, about eight feet high, made in the shape of a grass-hopper, the crest of Sir Thomas Gresham's arms. In the turret is a good clock, with four dials, which is well regulated every day, so as to become a standard of time to all the mercantile part of the town; and it goes with chimes at three, six, nine, and twelve o'clock, playing upon twelve bells.

The north front, in Threadneedle-street, is adorned with pilasters of the Composite order, but has neither columns nor statues on the outside; and, instead of the two compass pediments, has a triangular one.

The inside of the area is surrounded with piazzas, forming walks for the merchants, &c. to shelter

shelter themselves from the weather: and adjoining the walks are seats to rest on.

Under these piazzas, within the area, are 28 niches, which are all vacant, but that in which Sir Thomas Gresham's statue is placed in the north-west angle, and that in the south-west, where the statue of Sir John Barnard is placed, who was a worthy magistrate, and faithful representative of the city in parliament.

In this area the merchants and traders meet between twelve at noon and three o'clock; and for the more regular and ready dispatch of business, they dispose of themselves in separate walks, as the Hamburgh-walk, East-India-walk, &c. At which time you may see an assemblage of natives of the four quarters of the world.

Above the arches of this quadrangular piazza is an entablature, with curious enrichments; and on the cornice, a range of pilasters, with an entablature extending round, and a compass pediment in the middle of the cornice of each of the four sides. Under the pediment, on the north side, is the king's arms; on the south, the city's arms; on the east, Sir Thomas Gresham's arms; and on the west, the Mercers arms, with their respective enrichments.

In the intercolumns are twenty-four niches, almost all of them filled with the statues of the kings and queens of England, standing erect in their royal robes, and with their regalia, except King Charles II. James II. George II. and George III. who are habited like the Roman emperors. These figures are painted stone-colour.

On the south side are, Edward I. Edward III. Henry V. Henry VI.

On

On the west side, Edward IV. Edward V. with the crown hanging over his head; Henry VII. and Henry VIII.

On the north side, Edw. VI. Mary, Elizabeth, James I. Charles I. Charles II. and James II.

On the east side, William and Mary in one niche, Queen Anne, George I. George II. and George III.

In the middle of this area, upon an elevated marble pedestal, inclosed with iron rails, is a fine statue of King Charles II. in a Roman habit. It was set up in 1792, in the place of one of the same King, erected in 1684.

Within the piazzas of the two fronts are two spacious stair-cases, with iron rails and stone steps; these lead into a kind of gallery, which extends round the four sides of the building, in which are the Royal Exchange Assurance-office, the Merchant-seamens-office, coffee-houses, &c.

Of the Bank of England.

You may walk in and look about you, as if you had business to do.

THE Bank is situated a little to the north of the Royal Exchange, in Threadneedle-street; is a very commodious building, admirably designed for the convenience of transacting money-matters, and executed with great elegance and grandeur. It was begun in 1732, and finished in 1734. Within these few years considerable additions

tions and improvements have been made to this edifice: particularly, a new street of elegant buildings, made to lead from Cornhill to the principal gate of the Bank, which shews its front to great advantage. Two wings of uncommon elegance, designed by Sir Robert Taylor, have also been added to its front, by pulling down some houses and the church of St. Christopher le Stocks. They consist of a beautiful colonnade, adorned with pilasters of the Corinthian order, with a balustrade and vases. They are built in a peculiar stile, having no windows that appear to the street, the offices being all enlightened by domes, in a most beautiful manner, supported by Corinthian columns, and finished in a fine and elegant taste.

In the east wing, in Bartholomew-lane, is another grand entrance to the Bank.

The front, which is of the Ionic order, with a rustic base, is about 80 feet in length. The grand entrance leads to the court-yard, in which is the hall. This building is of the Corinthian order, ornamented at top with a balustrade and vases, and in the middle is a pediment. Above the pediment, in basso relievo, is the company's seal; in which is represented Britannia, with her spear and shield; and at her feet a cornucopia pouring out fruit.

The hall, which is 79 feet long, and 40 broad, is built in the form of a circular dome, with a skylight; the offices having as much analogy to it as could be possibly admitted. It has a noble wainscoting eight feet high, and a fine fretwork ceiling. In a niche, at the upper end, is a marble statue of King William III. the founder of the Bank, set up in 1734.

Here

Here you will see some noble, lofty, and elegant offices for transacting the different stock business. Over the door of each office is its name: and the hours of doing business are from nine in the morning to five in the afternoon, holidays excepted.

Farther back is another quadrangle, with an arcade on the east and west sides. On the north side is the Accomptant's office, 60 feet long, and 20 broad. Above are handsome apartments, and beneath are large and strong vaults, for depositing cash, and unwrought silver and gold.

In Bartholomew-lane, is a commodious entrance for waggons, coaches, &c. which come hither loaded with unwrought silver and gold.

In 1693, in the reign of William and Mary, there passed an act of parliament for incorporating a company, under the title of The Governors and Company of the Bank of England; for which they granted government a loan of 1,200,000 l. the subscribers receiving eight per cent. for their money. About the year 1696, an act passed, which enlarged their capital stock to 2,201,171 l. 10s. when it was enacted, that no contract whatever, for buying or selling Bank-stock, should be good in law, unless registered in the books of the Bank within seven days, and the stock transferred in 14 days. And it was made felony, without benefit of clergy, to counterfeit their seal, or any of their bills or notes, or to alter or erase such bills or notes.

By a farther advance of 400,000 l. to government, in the 7th year of queen Anne, they were empowered to augment their capital to 4,402,343 l.

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From

From time to time they have advanced very large sums to government ; and their capital stock is vastly increased by their trading largely in bullion, and foreign gold and silver coin, in discounting bills of exchange, &c. And they have considerable sums allowed them yearly from government for the management of the annuities paid at their offices.

The direction of this company is placed in a governor, deputy-governor, and 24 directors: 13 or more are sufficient to form a court for managing the business of the company ; who are elected annually at a general court.

Dividends of the profits are made half-yearly, of which public notice is given.

The shares of Bank, South Sea, and India Stock, are continually selling, by being transferred from one person to another.

Of the Mansion-house.

NEAR the Royal Exchange, at the east end of Cheapside, is the Mansion-house, the residence of the lord-mayor of London. It is built very substantially of Portland-stone, upon piles. It was begun in 1739, and finished in 1753.

The portico is composed of six lofty fluted pillars, of the Corinthian order, in the front ; and the same order is continued in pilasters both under the pediment, and on each side.

The basement story is very massy, built in rustic. And in the center of this story is the door that leads to the kitchen and other offices.

From

From the ground, on each side, rises a flight of steps of very considerable extent, leading up to the portico, and to the door which leads to the apartments and offices where the lord-mayor resides, and business is transacted.

A stone balustrade incloses the stairs, and is continued along the front of the portico; and the columns support a large angular pediment, adorned with a very noble piece in bas relief, representing the dignity and opulency of the city of London, by Mr. Taylor.

In the center stands a woman, crowned with turrets, to represent the city, with her left foot upon the figure of Envy: in her right-hand she holds a wand, and rests her left-arm upon the city arms in a large shield, all in alto-relievo.

Near her, on the right, is a Cupid holding the cap of liberty on a short staff like a mace, over his shoulder. And beyond is a river god, to represent the Thames, reclined, and pouring out a stream of water from a large vase: and near him is an anchor fastened to its cable, with shells lying on the shore.

On the left-hand of London, Plenty is kneeling and holding out her hand in a supplicating posture, beseeching the city to accept of the fruits of her cornucopia: and behind are two naked boys with bales of goods, to denote commerce.

Beneath this portico are two series of windows, extending along the whole front. And above these is an Attic story, with square windows, crowned with a balustrade.

This building is an oblong. The depth is the long side. There is an area in the middle; at the south end of which is the Egyptian-hall, the length

64 ST. STEPHEN'S CHURCH.

of the whole front, very high, and designed for public entertainments. And, to make it regular in flank, a similar building is raised on the front, which is the upper part of a dancing gallery.

Near the ends at each side is a window of extraordinary height, between coupled Corinthian pilasters, extending to the top of the Attic story. All the apartments are extremely noble; and the offices are made as grand and convenient as the dignity and business of the city can require.

This building is so surrounded with houses, that it cannot be viewed to advantage, nor can the apartments have a proper light. The expence of building it is said to have amounted to 42,638l. 18s. 8d. including 3,900l. paid for the houses pulled down.

St. Stephen's Church, Wallbrook.

[This church is open on Sundays only; at other times it may be seen by applying to the sexton or clerk.]

IT is situated on the north-east angle of Wallbrook, at about 20 feet from the south end of the Mansion-house.

This structure was built by Sir Christopher Wren, is justly reputed to be his master-piece, and many have asserted, that Italy cannot produce a modern building to equal it in taste, proportion, elegance, or beauty.

It is in a manner hid from the eye by the buildings about it. The steeple rises square to a
con-

ST. STEPHEN'S CHURCH. 65

considerable height, and is then surrounded with a balustrade; within which rises a very light and elegant tower in two stages; the first adorned with Corinthian, and the second with Composite columns, and covered with a dome; from which rises the spire. The outside is plain and void of ornament; but in the center of the roof is a large dome.

The principal beauties of this so-much admired church are in the inside of it.

On entering the door, directly beneath the organ-loft, you have a fine full view of every part of this great work of admiration.---The dome, which is spacious and noble, is finely proportioned to the church, and divided into small compartments, decorated with great elegance, and crowned with a lanthorn: and the roof, also divided into compartments, is supported by very noble Corinthian columns, raised on their pedestals.

This church has three aisles and a cross aisle; is 75 feet long, 36 feet broad, 34 feet high to the roof, and 58 feet to the lanthorn.

On the sides, under the lower roofs, are only circular windows; but those which enlighten the upper roof are small arched ones; and at the east end are three very noble arched windows.

Every beauty which the plan would admit of is here found in its highest perfection. It is held in the same degree of fame by foreigners as by ourselves; being allowed by all to be as perfect as human imagination can contrive or execute.

Over the altar is a large beautiful painting of the martyrdom of St. Stephen. It was put up in 1776, by order of the Rev. Dr. Wilson, and cost him 700 guineas. It is placed before one of the east windows.

Of London Stone.

A GAINST the south wall of St. Swithin's church, in Cannon-street, Wallbrook, is placed London Stone (the sight of which is not worth any extraordinary trouble).

This piece of antiquity is enclosed in a stone case, and has been preserved with great care for many centuries. It was formerly placed almost facing its present situation, and was fastened deep in the ground with strong bars of iron. Its origin is not certain. Most authorities give it a Roman erection, and place it in the center of that city burnt by Boadicea, to serve for the place from whence the Romans measured the miles in their roads from London to their different stations throughout the kingdom.

Of Guildhall.

THIS hall is in King-street, Cheapside, and is open almost every day. It is the place for holding courts, and transacting city business.

There was a stately hall built here about the year 1411, which being much damaged by the unhappy conflagration in 1666, it was thought fit to demolish it entirely. And the present edifice was built, and extremely well beautified, in 1666. It was also repaired and adorned in 1706, and in 1779.

The

The new Gothic front which now adorns this building, was designed and executed by that very ingenious and expert artist Mr. George Dance, city surveyor and architect, and was finished in 1789, at the expence of between two and 3,000*l*.

This hall is 153 feet long, 48 broad, and 55 feet high to the roof.

Having entered the portico, the first thing worth your attention is the balcony, over a flight of nine or ten steps; in the front of which is a fine clock and dial, in a curious frame of oak. The carvings are: at the four corners, the four Cardinal Virtues; and, on the top, Time, with a cock on each side of him. On each side of the balcony is a Giant of an enormous size; their beards are black and bushy; the one holds a long staff, with a ball stuck with spikes hanging at the end of it; the other, an halbert. They are supposed to be an ancient Briton and a Saxon.

This balcony is supported at each end by four iron pillars. The small enclosures on each side the steps are belonging to the hall-keeper. Under these steps are two small places which were used for the temporary confinement of refractory apprentices who had misbehaved to their masters: they are named Little Ease from their size, being about five feet long, three feet wide, and three and a half high, so that the apprentice was obliged to sit on the floor during his whole confinement. But this punishment has been discontinued some years. All complaints against apprentices in the city of London are brought before the Chamberlain, at his office in Guildhall; and if it appears that an apprentice is incorrigible, he
commits

commits him to Bridewell, to work at hard labour: where he is kept in a room by himself, without being permitted to see any person but the keeper, who supplies him with his daily food, bread and water; and he is confined here as long as the Chamberlain thinks proper to direct.

The roof of the hall is flat, divided into pannels.

The walls on the north and south sides are adorned with four Gothic demi-pillars, painted white, and veined with blue, and the capitals gilt with gold; upon which are the royal arms and those of Edward the Confessor. In many places are the royal arms. On the south-eastward pillars are the arms of London; and westward are the arms of the twelve companies.

At the east end are the portraits of their Majesties King George III. and Queen Charlotte, George II. and Queen Caroline, George I. Queen Anne, and William III. and Queen Mary. These were placed here at different times, soon after their coronations.

The intercolumns are painted in imitation of porphyry, and embellished with the pictures, in full proportion, of 22 judges, who determined differences between landlord and tenant in rebuilding the city after the dreadful fire in 1666, without the expence of law-suits. In gratitude for those signal services, their pictures were put up in the Guildhall. To which the city has added the picture, in full proportion, of lord Camden, in grateful remembrance of his uprightness and firmness in the cause of liberty, when chief justice of the Common Pleas, especially in the case of general warrants; which deservedly gave him a place with those worthy men, who stepped forth in the utmost

utmost danger, to defend the weak from oppression, and to save mankind from ruin.

Lord Camden was painted by the late Sir Joshua Reynolds, and placed here in 1764. The rest of the judges were painted by Michael Wright, and placed here about the year 1671. We shall name them in the following order:

Sir Orlando Bridgeman; he died 1674.

Sir Edward Atkyns; he died 1669.

Sir Thomas Twisden; he died 1682.

Sir Christopher Turner; he died 1675.

Sir Thomas Tyrrel; appointed judge 1660.

Sir Samuel Brown; he died 1668.

Sir Matthew Hale; he died 1676.

Sir Wadham Wyndham, appointed judge 1660.

Sir John Kelynge; he died 1671.

Sir John Archer; he died 1681.

Sir Richard Rainsford; he died 1679.

Sir William Morton; he died 1672.

Sir William Wilde; he died 1679.

Sir John Vaughan; he died 1674.

Sir Timothy Littleton; he died 1679.

Sir Hugh Wyndham; he died 1684.

Sir Edward Turnor; he died 1675.

Sir Edward Thurland; he died 1682.

Sir Robert Atkyns; he died 1709.

Sir William Ellis; he died 1680.

Sir Francis North; he died 1685.

Sir Heneage Finch; he died 1682.

The half-length portrait in the King's Bench Court, is Sir William Thomson, Recorder of London in 1714.

A monument is here erected to the memory of that able statesman the late Lord Chatham. It is large, and consists of a number of statues, which form

form one great *alto rilievo*, intended to exhibit the prosperity of the nation under his lordship's administration. He is in the habit of a Roman senator, gracefully looking on the figure which represents the city of London. With his left-hand, as the pilot of the state, he directs the helm of government; whilst his right embraces Commerce, who, with a top-mast in her hand, is pleasantly smiling at her protector; through whose zeal, assisted by the four quarters of the world, she is pouring abundance from a large cornucopia, into the lap of Britannia, who is seated on a lion. The City in her mural crown, with a look of gratitude, is recommending Commerce to his lordship's protection: at her feet are placed the emblems of Industry; and, on her right-hand, those of Justice and Power. This piece of sculpture is said to have cost 3,000 guineas.

At the west end is a monument erected to the memory of William Beckford, Esq. It was opened on the 24th of June, 1772, is of fine white marble, and, from its situation, is a great addition to the hall.

The statue of Mr. Beckford is a strong likeness, who is represented in his attitude when replying to his majesty's answer to the humble address, remonstrance, and petition of the lord-mayor, aldermen, and commons of the city of London, particularly during the last part thereof.

A figure, in an antique style, is placed on each side; one represents the city of London in mourning, distinguished by the city arms, the sword, the mace, and the cap of maintenance; the other represents trade and navigation in a drooping state, marked by a mariner's compass, upon which she

rests

rests her right elbow, while her left-hand holds an anchor; and her head is adorned with a mural crown. The decline of commerce is marked by a small and empty cornucopia.

Under the cornice which supports the figures, upon a black marble table, is his reply, in letters of gold, enclosed with two architectoric trusses, joined at the bottom by an impost moulding of veined marble. The principal figure is subscribed, "William Beckford, Esq. twice Lord-mayor; his speech to his Majesty King George III. on the 23d of May, 1770."

In this hall are kept the court of hustings; the court of orphans; the two courts of the sheriffs; and the court of requests. The meeting of the jury in common hall, for chusing city officers, and members of parliament, is also held in it; being capacious enough to contain 7,000 persons. This hall is likewise used for entertaining our kings, queens, and other potentates, foreign ministers, &c. And here the state lotteries are drawn.

You may ascend the steps under the balcony; where, on your right-hand, are two offices belonging to the chamberlain: one where he sits to make freemen, &c.; and the other called the Treasury: these have been built since the late fire of Guildhall.

Fronting the steps is the court (inclosed with folding doors) where the court of King's Bench, the Sessions of the Peace for the city of London, and the Mayor's Court, are held.

On your left-hand is a new court, built very capacious and commodious, also inclosed; it is for the court of Common Pleas to sit in.

The

The lord-mayor and aldermen hold a court in an elegant room, called the Council Chamber.

At the back of the hall, on the north part, is built a very elegant room for the lord-mayor, aldermen, and common-council, to hold their courts. It is finished with seats, in imitation of the house of commons: the lord-mayor sits in a gilt chair at the west end; the aldermen upon a circular seat on each side of him; and the city officers at a table underneath; below that, right and left on seats one above another, the common council sit. At the east end is a large, handsome Pennsylvania grate, of the construction of the late Mr. James Sharp, ironmonger: it has valves to let in the warm air, and also the fresh air, from an external communication. The dome is glazed, and the circular part of the roof is painted by that famous artist Mr. Cipriani, the design by Mr. Dance, the city surveyor. There are two large semi-circular windows on the sides. This room is prepared against every lord-mayor's day for the lady-mayorels to sit in, and receive the ladies coming to the entertainment, and afterwards for the ladies to retire to, where the ball is opened in the evening.

IN your way to St. Paul's cathedral, you will pass Bow Church, built by Sir Christopher Wren in 1673. It is a handsome structure; but the elegance of its steeple must be viewed as a master-piece, being reckoned the most beautiful thing of its kind in Europe. The tower rises square from the ground to a considerable height; and, as it advances, becomes more ornamented.

And just before you enter St. Paul's Churchyard, you may view the steeple of Foster-lane Church. It forms a beautiful pyramid, and has a just and well-proportioned simplicity in all its parts.

Of St. Paul's Old Cathedral.

St. Paul's Cathedral is opened, for divine service, twice every day; at half past nine o'clock in the morning, and at three in the afternoon.

After giving a short history of the building, we will accompany you round the outside of it.

IT was originally founded in the year 610, by Ethelbert, a Saxon prince, on or near a place where, in the time of the Romans, a temple stood that was dedicated to Diana. In 675, Erkinwald, bishop of London, repaired and beautified the ancient edifice, augmented its revenues, and procured certain privileges from the Pope in its favour. It received endowments and benefactions from king Athelstan, Edgar, and Eglefede his wife, and Edward the Confessor. In the reign of William the Conqueror, 1086, it was consumed by fire; but on its foundation there arose a magnificent structure, which was finished in 1240.

In 1444, the timber work of the steeple was fired by lightning. About 1562 the steeple was set on fire by the carelessness of a plumber, which greatly damaged the upper part of the church. After many years a contribution was raised among

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persons

persons of rank, for repairing the whole building, which was ordered to be done under the direction of Inigo Jones, who finished the work in 1641. Presently after, the flames of civil war broke out, when this church was every way profaned and abused; the body converted into saw-pits; and the stalls, organ, loft, &c. were demolished. A considerable sum was raised by contribution to repair the damage, which work was in hand when the dreadful fire of London, in 1666, entirely consumed the whole structure.

OF THE PRESENT CATHEDRAL.

A resolution being taken to build a new cathedral, which should equal, if not exceed, the magnificence and splendor of the old fabrick, Sir Christopher Wren was ordered to prepare a design, and cause a model thereof to be made, as a rule and direction for the whole work. To raise a fund sufficient to carry this work into execution, the Chamber of London was made an office for the receipt of contributions to defray the expence; into which, in ten years only, was paid the sum of 126,000 l. king Charles II. generously giving 1000 l. a year out of his privy purse, besides a new duty on coals, which produced 5,000 l. a year, over and above all other grants in its favour; so that the legacies, subscriptions, &c. continually coming in, amounted to more money than the purposes required.

Sir Christopher exhibited several designs to discover what would be most acceptable to the general taste, which among all degrees was magnificence and grandeur. Accordingly he prepared a design

design antique and well studied, conformable to the best style of the Greek and Roman architecture; which the bishops disapproved of, as they thought it not enough in the cathedral fashion. He then produced the scheme of the present mighty structure, which was made choice of.

All things being prepared, and many difficulties surmounted, in pulling down, clearing away, &c. Sir Christopher Wren laid the first stone on the 21st day of June, 1675, in the reign of Charles II.

The foundations being laid, Portland stone was made choice of to complete the superstructure, as those from thence were of the largest scantlings; yet these could not be presumed upon for columns exceeding four feet in diameter. This determined Sir Christopher to make choice of two orders, instead of one and an Attic story, as St. Peter's at Rome, in order to preserve the just proportions of his cornice; otherwise the fabric would have fallen short of its intended height. On these principles therefore he proceeded, and raised the lofty edifice we now see, a description of which follows:

The lower division of the building is adorned with a range of double pilasters, with their entablatures of the Corinthian order; and as many of the Composite or Roman order ornament the upper.

The spaces between the arches of the windows, and the architrave of the lower order, are filled with great variety of curious enrichments; as are those likewise above.

The west front, which we are going to describe, should be viewed from Ludgate-street, where it will fill the mind with a pleasing astonishment. On this front is erected a most magnificent por-

tico, graced with two stately turrets. These are supported by 12 massy fluted columns of the Corinthian order; over these are eight Composite columns, supporting a beautiful pediment. And a noble flight of black marble steps extends the whole length of the portico.

The columns of this portico are doubled; two columns are brought nearer together, to make greater intercolumns alternately, and to give a proper space to three doors; the two side-doors for daily use, and the middle for solemnities. The columns are widened to make a free commodious passage to each door, which is gracefully done by placing the pillars alternately wide and close. The middle door is cased with white marble, and over it is St. Paul preaching to the Bereans, in basso relievo.

On the pediment of this principal front, is a lively representation of St. Paul's Conversion, carved in bass relief, by Mr. Birde. On the apex of the pediment is a majestic figure of St. Paul, with St. Peter on his right-hand, and St. James on his left; and on the front of the towers are the Four Evangelists, with their proper emblems: St. Matthew is distinguished by an angel, St. Mark by a lion, St. Luke by an ox, and St. John by an eagle.

In the area of the grand west front, on a pedestal, stands a statue of queen Anne: the figures on the base represent Britannia, with her spear; Gallia, with a crown on her lap; Hibernia, with her harp; and America, with her bow. These were the workmanship of Mr. Hill, who was chiefly employed in all the decorations.

The north entrance is by an ascent of 12 circular steps of black marble. It has a dome supported by six large columns of the Corinthian order,

over

over which is a large urn, decorated with festoons. Above is a pediment, in which is the royal arms, with the regalia, supported by angels; and at the top are the statues of five of the apostles.

At the east end of the church is a sweep or circular projection for the altar, ornamented with the orders, and with sculpture, particularly Will. III.

The south portico has an ascent of 25 steps of black marble. This portico answers to that on the north, having a dome supported in the same manner; and on the pediment is a phoenix rising out of the flames, with the word *RESURGAM* underneath it: this device perhaps had its origin from the following incident: Sir Christopher having fixed upon the place for the center of the great dome, a labourer was ordered to bring him a flat stone from among the rubbish, to leave as a mark of direction to the masons; the first the man came at happened to be a grave-stone, with nothing remaining of the inscription but the word *Resurgam*, which was remarked by the architect as a favourable omen; it meaning, "I shall rise up again." On this side of the building are five statues, which take their situation from that of St. Andrew on the apex of the pediment last mentioned.

The pilasters of the outside are doubled, which serve as buttresses, and give a space to large windows between; they also adjust the arcades within, and regulate the roof.

A magnificent dome rises from the center of this surprising fabric. Full 20 feet above the roof of the church is a circular range of 32 columns, with niches placed exactly against others within; these are terminated by their entablature, which supports a handsome gallery, adorned with a stone

balustrade. Above these columns is a range of pilasters with windows between them; and from the entablature of these, the diameter of the dome gradually decreases. The arches of the dome meet above, at the height of 52 feet. On the summit of the dome is an elegant gilt balcony; and, from its center rises a beautiful lanthorn, adorned with Corinthian columns. The whole is terminated by a copper-ball, from which rises a cross, both finely gilt.

This cathedral is built in form of a cross. The dimensions in length, from east to west, within the walls, are 500 feet; from north to south, within the doors of the porticos, 250 feet. The breadth, at the west entrance, 100 feet. Front, with the turrets, 180 feet. Its circuit, 2292 feet. Its height within, 110 feet; from thence to the upper gallery, 266 feet; from the dome to the top of the cross, 64 feet; from the level of the ground to the top, 440 feet. The diameter of the dome is 108 feet, of the ball 6 feet. The diameter of the columns of the porticos 4 feet; their height 48 feet. To the top of the west pediment, under the figure of St. Paul, is 120 feet. The height of the towers at the west front is 280 feet. The length of the minute-hand on the dial, 8 feet; of the hour-hand 5 feet 5 inches; of the hour figures 2 feet 7 inches.

This church stands upon 2 acres, 16 perches, 23 yards, and 1 foot of ground, and is surrounded with about 2,500 grand iron balusters, each about 5 feet and a half high, fixed in a dwarf wall of hewn stone. In this fine balustrade are seven noble iron gates, which, together with the balusters, make the weight of the iron-work about 200 tons, the expence of which was above 11,000*l*.

The highest or last stone, on the top of the lanthorn, was laid by Sir Christopher Wren, the

surveyor's son, in the reign of queen Anne, 1710, in the presence of Mr. Strong the principal mason, and others employed in the work.

Thus in 35 years was this mighty fabrick, lofty enough to be seen at sea eastward, and at Windsor westward, began and finished by one architect, one principal mason, and under one bishop of London, Dr. Henry Compton. The charge was supported chiefly by a small and easy imposition on sea-coal.

Having surveyed the outside of the cathedral, we must express a wish that you could visit the inside at the time of divine service; for then you may enter at the west door, where, from the middle, you will be pleased with beholding a grand vista; with an arcade, supported by large and lofty pillars on each hand, dividing the church into the body and two isles; while the altar at the extremity of the choir terminates the view. And if you cannot attend at service-time, it is well worth while to go down to the west door, though you enter at the north or south.

If it is not service-time, you pay two-pence to be admitted into the cathedral.

Within this cathedral are three aisles. Sir Christopher has been particularly careful in the disposition of the vaultings, which is an essential beauty, and without which all other ornaments would have lost their effect. The vault is hemispherical, consisting of 24 cupolas, cut off semicircular, with segments to join to the great arches one way, and the other way they are cut across with elliptical cylinders, to let in the upper lights of the nave: but in the aisles the lesser cupolas are cut both ways in semicircular sections, and all together

gether make a graceful geometrical form, distinguished with circular wreaths; as is the horizontal section of the cupola. The arches and wreaths are of stone, carved: the spandrels between are of sound brick, invested with stucco of cockleshell lime, which becomes as hard as Portland-stone; and which, having large planes between the stone ribs, are capable of further ornaments of painting, if required. Besides these 24 cupolas, there is a half-cupola at the east, and the great cupola of 108 feet diameter in the middle of the crossing of the great aisles; it is extant out of the wall, and is very lightsome by the windows of the upper order, which strike down the light through the great colonade that encircles the dome without, and serves for the butment of the dome, which is brick, of two bricks thick; but, as it rises every way 5 feet high, has a course of excellent brick of 18 inches long bending through the whole thickness; and, to make it still more secure, it is surrounded with a vast chain of iron, strongly linked together at every ten feet: this chain is let into a channel cut into the bandage of Portland stone, and defended from the weather by filling the groove with lead.

All the floor of the church and choir to the altar rails is paved with marble. The altar is paved with porphyry, polished, and laid in several geometrical figures.

The colours hanging over the western entrance were taken from the French at Louisbourg in 1758. They consist of an artillery standard, white and gold; one pair of Spanish ragged staves; one pair of Swiss ensign colours, green and white; two pair of ensign colours, blue and white; and two staves without colours.

On your left-hand is an early morning-prayer chapel, where divine-service is performed every day, Sunday excepted: and, on your right, is the Confistory: each has a magnificent screen of carved wainscot, that has been greatly admired; as has also the carving of the stately figures that adorn the organ-case.

The cupola is supported on eight vast pillars, curiously adorned. The roof of the choir is supported by six pillars, and the roof of the church by two ranges, consisting of 20 more.

The inside of the cupola is painted and richly decorated, by that eminent English artist Sir James Thornhill, who, in eight compartments, has represented the principal passages in the history of St. Paul's life: namely, his Conversion; his Punishing Elymas the Sorcerer with blindness; his Preaching at Athens; his Curing the Poor Cripple at Lystra, and the reverence there paid him by the priests of Jupiter as a god; his Conversion of the Gaoler; his Preaching at Ephesus; and the Burning the Magic Books in consequence of the miracles he there wrought; his Trial before Agrippa; his shipwreck on the island of Melita, or Malto; and his Miracle of the Viper.

In the center of the cross aisle is fixed a brass plate, and round it is a most beautiful variegated pavement. Here you have a full view of the cupola or dome, of the whispering-gallery, and of the paintings above it, which fill the mind with a pleasing surprize.

The choir, the aisles on each side, and the organ, are inclosed with beautiful iron rails and gates.

The organ-gallery is supported with eight Corinthian columns of blue and white marble.

The

The choir has on each side 30 stalls, which, with the other ornaments, are beautifully carved. The bishop's throne is on the south side, and on the north the lord-mayor's.

The reader's desk is inclosed with very fine brass rails, in which is a brass pillar, supporting an eagle of brass, which holds the book on its back and expanded wings, all gilt.

The altar-piece is adorned with four noble fluted pilasters, painted and veined with gold, in imitation of lapis lazuli; and their capitals are double gilt. In the intercolumniations are 21 pannels of figured crimson velvet.

This grand cathedral, thus finished, is undoubtedly one of the most magnificent modern buildings in Europe; and we will venture to conclude, that, for loftiness and grandeur, beauty in perspective, truth and firmness in building, taste in design, harmony of parts, and convenience for the solemn celebration of divine worship, there neither is, nor ever was, so perfect a building, begun and finished under the sole direction of one man, in the universe.

OF THE CURIOSITIES WHICH STRANGERS PAY TO SEE.

THE GOLDEN GALLERY. [*Price 2d. each person.*]

A little to the left from the south door, are the stairs leading to the cupola, by which you ascend to this gallery by 534 steps: 260 of them are very easy; but higher they are dark and disagreeable, especially between the outer case of the dome and the brick cone; though the little light given is sufficient to shew amazing proofs of the wonderful contrivances of the architect.

From

From this gallery, which is surrounded with a stone balustrade, you have a fine prospect of the river, of the whole city, and country round; which, in a clear day, affords a most pleasing variety, and with which many are satisfied, unwilling to undergo the fatigue of mounting higher.

OF THE WHISPERING GALLERY.

[*Price Two-pence each person.*]

You will come to this gallery on your return; and from it you have an excellent view of the fine paintings in the cupola, and of the beautiful pavement of the church.

Here sounds are enlarged in an astonishing manner; a whisper is heard round the whole circumference; even the ticking of a watch; the voice of one person softly speaking against the wall on the other side, seems as if he stood at your ear on this, though the distance between them is 143 feet; and the shutting of the door resounds through the place like thunder. Persons of distinction are conducted to this gallery by a most beautiful flight of stairs.

OF THE LIBRARY. [*Price Two-pence each person.*]

The library is trifling and poor; though the wainscoting and cases for the reception of the books are elegant and convenient. The flooring is the greatest curiosity in it, being most artfully inlaid without either nails or pegs, like the framing of a billiard-table. In this library is a fine painting of Dr. Henry Compton, bishop of London, under whom the cathedral was built.

OF

84 ST. PAUL'S CATHEDRAL.

OF SIR CHRISTOPHER WREN'S FIRST MODEL FOR
BUILDING THIS CATHEDRAL.

[*Price Two-pence each person.*]

This was Sir Christopher's favourite design, and was, like St. Peter's at Rome, of one order only, the Corinthian; but, when it was shewn to his Majesty, the bishops did not like it: they wanted one more cathedral-fashioned. Some time after, he exhibited a plan of the present structure, which they made choice of. The report of this model's being taken from St. Peter's at Rome is false; it was Sir Christopher's own invention, finished with much study and contrivance. And it has been remarked, that in this model he exerted his utmost genius. We therefore lament that it should be suffered to run to decay.

OF THE GREAT BELL.

[*Price Two-pence each person.*]

The Great Bell is eighty-four hundred weight, and is placed on the south tower; on it the hammer of the clock strikes the hour; and the quarters are struck on the lesser bell. The sound of both is so very great, that, if you are near them when striking, your ears are much affected. It is said, the sound of the great bell has been heard as far as Windsor.

OF THE GEOMETRY STAIRS.

[*Price Two-pence each person.*]

The last curiosity to be seen here, is this flight of stairs; the steps of which are so artfully contrived,

trived, that they seem to hang together without any visible support. But steps of this sort may now be commonly seen.

The whole expence of erecting this superb edifice amounted to the sum of 736,752l. 2s. 3d.

Of Black-Friars Bridge.

IT is a stone bridge, built across the Thames, from Black-friars to the opposite shore in the county of Surrey; and is very light and elegant.

The city of London were empowered by act of parliament to open a subscription for building this bridge; the subscribers to which were to receive good interest till their money was repaid. For which purpose a toll was established, to be paid by all passengers, both horse and foot, till such time as the whole was paid off.

The first pile was driven, in the middle of the Thames, on the 7th of June, 1760. And the first stone was laid on the 31st of October following, by Sir Thomas Chitty, knt. then lord-mayor, several coins of Geo. II. in gold, silver, and copper, being laid under it, together with an inscription to William Pitt, esq; late one of his majesty's principal secretaries of state; and a silver medal, with an inscription to Robert Mylne, the architect.

The foundations of the piers, as well as the abutments, are built upon piles driven into the bed of the river; with bottoms of timber for resting on the heads of those piles, forming the bottom of the caisson.

It has eight piers, and nine elliptical arches. The center arch is 100 feet wide, the next on each side is 98 feet, the second on each side is 93 feet, the third 80, and the fourth 70. The recesses on the bridge are supported by two Ionic pillars and two pilasters, rising from a semicircular projection of the pier above high-water mark. These viewed from the water have an elegant and grand appearance. The whole is of Portland stone.

This bridge is about 1100 feet over. The breadth for carriages is 28 feet; and the raised footway on each side is seven feet wide.

On the top of the bridge runs a grand open balustrade, which on the inside is four feet ten inches high; but it is badly contrived for viewing so fine a prospect, as you must stoop to look through, or climb to peep over.

Over each pier is a recess, containing a bench.

From this bridge you may view St. Paul's to much advantage.

At the ends, on each side, is a grand flight of steps for landing of goods and passengers; which are more elegant than convenient.

The lamps on the bridge are gracefully placed: on each pier two, and on each arch one.

This bridge was opened for carriages in November 1769, and is executed in so elegant a manner by Mr. Philips, that we may justly pronounce it one of the finest in the world.

Of the Leverian Museum.

Admittance 2s. 6d. each Person.

NEAR the foot of Black-Friars-bridge, on the Surrey side, is the Leverian Museum. The great

great display of nature here exhibited is very superb and diversified, and is worthy the attention of the curious. These curiosities were collected by Sir Ashton Lever, at a vast expence of money, time, and trouble. They were afterwards disposed of by lottery; and fell to the lot of the present proprietor: who has added many important and extremely valuable articles.

This museum consists of various miscellaneous articles: together with native fossils, extraneous fossils, shells, birds, beasts, insects, reptiles, fish, &c.

Most of the subjects are in glass-cases.

Among the *miscellaneous* articles, you will behold a variety of weapons of war of different nations, many of which are of curious workmanship. Also the warlike weapons of the several savage nations of America. The clubs are many of them curiously carved, and some require great strength to use them.

Here are the male and female dresses of various nations; ladies shoes and slippers from China, Persia, Turkey, &c. And Oliver Cromwell's armour, with part of his dress.

Under this class are, musical instruments, tobacco-pipes, &c. from China and the East-Indies; specimens of shells, woods, and birds eggs; and manuscripts written by persons born without hands or feet. Also ornaments, idols, domestic utensils, &c. of the people in the newly-discovered islands.

Several cases of Italian, German, and Bristol marble, granite, &c. and some beautifully manufactured fluors of Derbyshire.

Skins of serpents; horns, bones, teeth, and heads of animals; sharks jaws; an elephant's tusk which weighs 113 pounds; manati, crocodile, sea-lioness, &c. &c.

The head and tusks of a Norwal whale, brought from Greenland. It is in good preservation, and is the only one we can remember in any cabinet.

The manati, a large amphibious animal, which inhabits the rivers of Africa and South America.

You will see a painting of a most remarkable horse, which belonged to the Landgrave of Hesse Cassel about the year 1660.

Among a variety of *native fossils* are, spars, ores, precious stones, pebbles, chrystals, &c. some of which are the produce of England: but a great number are from the East Indies, from Siberia, Brazil, Mount Caucasus, the Peak of Teneriffe, Germany, and almost every other country in Europe.

The *birds* which are here exhibited amount to about 5000; they are from all countries, and contain above 1600 different species. They are in fine preservation, and of infinitely variegated and beautiful plumage. In viewing them you are filled with surprize and delight, and the wandering eye looks round with astonishment.

Among them are, the rhinoceros bird, so called from the formation of its beak; and a pied pea-hen, which at eleven years old put forth the plumage of a cock. The African flamingo, humming bird, king bird of Paradise, pelican, silver pheasant from China, the cormorant, and a brood of partridges, consisting of the cock, the hen, seventeen chickens, and two eggs, in the utmost perfection of preservation.

Likewise the peacock, pea-hen, Jamaica flamingo, vulture from Gibraltar, large cockatoo, non-descript hawk; swan, male and female; eagle, white pea-fowl, Guinea fowl, demoiselle of Numidia, zebra bird, curassó; the argus pheasant,
from

from Pekin in China, very remarkable for the beauty of its plumage, and the elegance and majesty of its form.

A large cock bustard from Norfolk, that weighed twenty-nine pounds. The peacock pheasant from China, a bird of beautiful plumage; the cassowary from Java, remarkable for being large and ugly, with excessively strong legs and feet, wings short, quills of the porcupine kind, and feathers that look like the hair of bears; the albatross, from the Cape of Good Hope, conspicuous too for its size, which, when it spreads its wings, must look prodigious, they being 13 feet from tip to tip. And the crowned African crane, the cyrus crane, from Bengal, the golden pheasant, the ring pheasant, and the mandarine duck, all from China, and all remarkable for beauty of shape and plumage; the American scarlet curlew, the golden eagle, eagle owl, great crowned Indian pigeon, and the male and female ostrich, egg and young. The ostrich here preserved stands near seven feet high, and when alive could have extended himself to almost nine. There are a pair of humming birds put in the same case, by way of contrast.

The *extraneous fossils* are one of the first collections in the world, and consist of woods, plants, bones, bivalve-shells, horns, entrochi, echini in chalk and flint, belemnites, pediculi, teeth and palates of fish, nautili, &c. none of them mineral productions, but by some great revolution in the system of the earth have been buried in it, and laid there for ages.

The *shells* are a most beautiful collection and arrangement of cowries, sea-eggs, clamps, mussels, limpets, cockles, harps, murex, spikes, mitres,

snails, spirals, dippers, olives, liveries, figs, turnips, barnacles, funs, conchs, tuns, trumpets, helmets, &c. &c.

The *beasts* consist of the large Greenland bear, royal tyger, leopard, Persian cat, Persian lynx, Mexican hog, beaver, otter, badger, martin, fulmart, opossum; a young hippopotamus, and a young African rhinoceros, two animals remarkable, when full grown, for bulk and strength, as well as form; the ichneumon, a species of weasel, kept in houses in India and Egypt to destroy rats and mice; an old lion from the Tower; armadillo, flying squirrel from the East-Indies; porcupine, tailless macau, petril-nosed-bat, the great ant eater from South America, an animal that lives entirely on ants, which it catches by the assistance of a sharp oblong nose, and an exceedingly long glutinous tongue.

The elephant and zebra which are preserved in this museum belonged to her present Majesty.

Here is also a fine collection of the various species of monkeys; among which are a young male and female orangoutang, conspicuous for their disgusting and distorted resemblance to the human form; the large African baboon, the long-armed monkey, the dog-faced monkey, and the silky or lion monkey, from Brasil, &c.

The *insect* class contains some beautiful cases of butterflies, moths, scorpions, beetles, grasshoppers, tarantula, spiders, locusts, &c. &c.

Among the *antiques* are various specimens of Roman, Persian, German, Old English, &c. antiques in iron, brass, and pottery, together with a boss buffalo, an Angora goat, and a few other beasts; and a remarkably fine Roman phont, or
bason

basin of earthen ware, on which is painted a representation of a sea engagement, &c.

Among the *reptiles* are the rattle snake, polypus, bull frog, torpeds, camelion, guana, lizards, serpents, snakes, &c. &c. &c.

Among the *fish* are the wolf-fish, frog-fish, monk-fish, needle-fish, porcupine-fish, toad-fish, file and variegated file-fish, saw-fish, dolphin, electrical eel, spider crab, grampus, scarlet gurnard, remora, &c. &c. &c.

Here are also a curious collection of corals.

The endless variety displayed in the beautiful plumage of the birds, and the sparkling colours reflected from the shells, spars, ores, &c. &c. their several properties, manners, and dispositions; the terrible and ferocious stare of animals; the malevolent aspect of the reptile race, all conspire to fill the beholder with a majestic awe: and while he forms an idea of the manners of men in distant countries, by the forms of their habits, he contemplates the various beings that inhabit the earth, and surveys the works of nature with wonder!

Of Salmon's Wax-Work,

Near Temple-bar, Fleet-street, 1s. each person.

HERE are a great variety of figures moulded in wax. Those in the shop may be seen as you pass the street.

In the first room are, The horrible cells of the Bastille, which were lately destroyed in France; you see the prisoners in confinement, and the man
in

in the iron-mask. The queen of France and the Dauphin in distress. A beautiful rock, enriched with pearls, coral, and rich stones. It contains six caves, in which are hermits moving, and mermaids waving. Peter the wild boy. The British giant, or king Arthur of the Round Table, with his queen; whose bodies were found entire at Glasstonbury 600 years after they had been buried.

Jeoffery of Monmouth, the first English writer.

The Cherokee king, with his chief.

The fair princess Andromeda, who was chained to a rock, to be devoured by a sea-monster.

King Henry VIII. introducing Anne Bullen to court, to the great dislike of queen Katherine and cardinal Wolsey.

The chaste Susanna and the two Elders, in the garden.

Jenny from Auld Robin Grey. Mr. Henderson in Macbeth, with the witches, ghosts, &c.

In the second room are, The duke and dutchess of York, with a representation of their marriage ceremony.

A bust of Mrs. Salmon (who made the wax-work), with three of her children.

Princess Sophia, daughter of James I.

A sailor and his sweetheart.

A bust of Charles I.

A collection of old maids and old bachelors, with other figures, fruit, &c.

In the third room. The magnificent tent of king Darius, that was taken by Alexander the Great; wherein is seen his mother, his queen, and two daughters, with the little prince his son; they are properly attended.

Queen

Queen Elizabeth.

Lady Margaret Russel, who pricked her finger and bled to death.

Campbell, the dumb fortune-teller.

An old maid and her sweetheart.

A masquerade.

The late duke of York, lying in state.

In the fourth room. A likeness of the late Rev. John Wesley.

The death of Werter, attended by Charlotte and her family.

Margaret countess of Hannenburgh, who was delivered of 365 children at a birth, occasioned by a rash wish of a poor beggar woman.

A Dutch christening.

The brave Caractacus, prince of South Wales, who, to redeem his country from the bondage of the Romans, withstood a mighty army; being overcome, was led in triumph to Rome.

The chaste nuns of Collingham, who slit up their noses and upper lips to preserve their virgin vow, when the Danes invaded this land.

Marc Anthony and Cleopatra, with their two twin children weeping over them, and their proper attendants.

We shall now proceed towards Westminster-abbey; and, as we pass some particular buildings, give a short account of them. The first is

Temple-Bar.

IT is situated at the West end of Fleet-street, at the extremity of the liberties of the city, and is the

the only remaining city-gate. This handsome gate was built in 1670, is of Portland stone, and of the Corinthian order; with rustic work below. It has a circular arch and top, and two posterns for foot-passengers. On the East side, over the gateway, in two niches, are stone statues of queen Elizabeth and James I. and the king's arms over the key-stone. On the West side are Charles I. and Charles II. in Roman habits. They are of good workmanship, and deserve more attention than the hurry of the place will permit you to give them. This gate has been distinguished by having had the heads of traitors placed on it. This is one of the places for proclaiming a new king, and for declaring war, and proclaiming peace.

YOU are now near two famous Inns of Court, which are chiefly inhabited by professors of the law. One is called the *Temple*, a little south of Temple-bar; the other *Lincoln's-Inn*, a little to the north-west. If you have time to view those places, perhaps the buildings, gardens, &c. may afford you some satisfaction, particularly the old church in the Temple, which belonged to the Knights Templars of Jerusalem, and was built about 1240. Several of those knights are buried here, whose figures are lying on the ground.

The Temple was founded by the Knights Templars in 1185. After the suppression of their order, their houses and possessions passed through several hands; and were at length given by the crown to the knights of St. John of Jerusalem; who, in the reign of Edward III. granted the Temple to the students of the law; to whose use it is still applied.

The

The Temple Gardens are very pleasant; and the view of Blackfriars-bridge, Westminster-bridge, the Adelphi, and the back-front of Somerset-place, afford a magnificent variety.

Of Somerset-Place.

IT is situated in the Strand. The old building which stood here was called Somerset-house, and was erected about 1549; but in 1775 it was ordered by an act of parliament to be pulled down, with a design to build, in one place, such public offices as had connection with each other. The principal of which here follow:

The privy-seal and signet, the navy, navy-pay, victualling, sick and wounded, ordnance, stamp, lottery, salt-tax, hackney-coach, hawkers and pedlars, the surveyor-general of crown-land, the duchies of Cornwall and Lancaster, the two auditors of imprests, the pipe, comptroller of the pipe, the clerk of the estreats, and treasurers remembrancers. Here are houses for the treasurer, the pay-master, and six commissioners of the navy. Also houses for three commissioners of the victualling, and their secretary, for one commissioner of the stamps, and one of the sick and wounded, and other apartments for inferior officers.

In the front next the Strand, are the apartments of the Royal Society, the Antiquarian Society, and the Royal Academy of Artists.

This front is composed of a rustic basement, supporting a Corinthian order of columns, crowned
in

in the center with an Attic, and at the extremities with a balustrade.

The basement consists of nine large arches : three in the middle open, forming the principal entrance ; and three at each end, filled with windows of the Doric order, adorned with pilasters, entablatures, and pediments.

On the key-stones of the nine arches are carved in alto relievo, and in a very masterly manner, nine Colossal masks, representing Ocean, and the eight great rivers in England, viz. Thames, Humber, Mersey, Dee, Medway, Tweed, Tyne, and Severn, with proper emblems to denote their different peculiarities.

Ocean is in the center, represented by a venerable head of an old man, whose flowing beard resembles waves, which are filled with various kinds of fish.

Thames is on the right of Ocean ; a majestic head, crowned with billing swans and luxuriant garlands of fruits and flowers.

Humber is the next in order to the right of the center ; a striking contrast to the Thames. It is an athletic, hardy countenance, with the beard and hair disordered by the fury of tempests.

Next are the Mersey and the Dee ; one crowned with garlands of oak, the other with reeds and other aquatic productions.

The masks which decorate the arches towards the left are, first, the Medway ; a head similar to that of the Thames, but expressive of less urbanity, more negligently dressed, and bearing for emblems the prow of a ship of war, with festoons of hops, and such fruits as enrich its banks.

Tweed is next ; a rustic, with lank hair, a rough beard, and other marks of rural simplicity.

Tyne

Tyne and Severn are the remaining two. Tyne is a head-dress artfully composed of salmon intermixed with kelp and other sea-weeds.

Severn is a similar head-dress, composed of sedges and cornucopias, from whence flow abundant streams of water, with lampreys and other fish.

The Corinthian order on the basement consists of ten columns placed upon pedestals, having their regular entablature.

The order comprehends two floors, a principal, and a mezzanine; the windows of the latter being only surrounded with architraves; but those of the principal floor have before them a balustrade, and are adorned with Ionic pilasters, entablatures, and pediments; the three central ones have large tablets, covering part of the architrave and frieze, on which are represented, in basso relievo, medallions of his majesty, the queen, and the prince of Wales, supported by lions, and respectively adorned with garlands of laurel, myrtle, and oak.

The Attic, which distinguishes the centre of the front, extends over three intercolumniations, and is divided into three parts by four Colossal statues placed on the columns of the order, the central space being left bare, perhaps for an inscription. These figures represent four venerable men in senatorial robes, bearing the cap of liberty on their heads. They have each in one hand a fasces of reeds firmly bound together, as an emblem of strength derived from Unanimity; and in the other are sustained, respectively, the scales, the mirror, the sword, and the bridle; symbols of Justice, Prudence, Valour, and Moderation.

The Attic terminates with a group consisting of the arms of the British Empire; supported on one
side

side by the Genius of England; on the other by Fame, sounding the trumpet.

The three open arches in the Strand front form the principal entrance to the whole structure. They open to a spacious and stately vestibule, by which the street is united to the back front, and is a general atrium to the whole edifice.

The vestibule is decorated with Doric columns, whose tablatures support the vaults, which are set off with well chosen antique ornaments, intermixed with the cyphers of their Majesties and the Prince of Wales.

Over the Academy door is the bust of Michael Angelo Bonarroti, the first of artists. And over the door of the Royal and Antiquarian Societies is the bust of Sir Isaac Newton, the first of philosophers.

The front of this building towards the principal court is considerably wider than that of the Strand, and is composed of a *corps de logis*, with two projecting wings: the style of decoration is however nearly the same; the principal variation consisting in the doors, windows, or smaller parts, which are of other forms, and different dimensions.

The five masks on the key-stones of the arches represent tutelar deities of the place.

The statues of the Attic represent the four parts of the globe; America armed, breathing defiance; the rest loaded with tributary fruits, &c.

The Attic finishing, like that of the Strand front, is composed of the British arms on a cartel, surrounded with sedges and sea-weeds. It is supported by Tritons armed with tridents, and holding a festoon of nets filled with fish, &c.

Near this front are two sunken courts surrounded with elegant arcades, serving to give light to the basement story. In the middle of each of these
courts

courts is a reservoir of water, for the purpose of serving the apartments below, and in case of fire. They are supplied from the New River.

Here is a statue of king George III. bearing the emblem of peace: under him is Neptune, who is supplying us with plenty from a large cornucopia.

The buildings, in which are the before-mentioned offices, &c. form the principal court. They are grand, elegant, and lofty, of great extent, and strikingly indicate an exertion of great inventive faculties; while the general disposition affords a pleasing satisfaction. And it may justly be called one of the most superb edifices in England.

Next the Thames is a magnificent terrace, which for grandeur and beauty of view is unparalleled.

The *Adelphi*, in the Strand, are regular and judicious buildings. The terrace has no inconsiderable share of grandeur; and commands a noble expansion of water, a good view of buildings, including St. Paul's and Westminster-abbey. And here the bridges of Westminster and Black-friars may be distinctly seen and compared.

At the end of the Strand is *Charing-cross*. Here is an equestrian statue of Charles I. erected in 1678. It is well placed, the pedestal finely elevated, and the horse full of fire and spirit; but the king is neither well designed nor executed, the face having no expression, nor the figure character.

Near Charing-cross are the king's stables, called the *Meuse*. It is a grand and noble building, but

is a mixture of the Rustic and the Gothic: the middle gate is built after the first; and the towers over the two other gates are in the last. Some fine horses may be generally seen here.

Passing Charing-cross again, on your right-hand is the *Admiralty-office*. It is built of brick and stone. The east front has two deep wings; and is entered by a very lofty portico, supported by four very large stone columns of the Ionic order, to which there is an ascent by a few steps. It contains the offices and apartments for the lords who hold the office of high admiral.

Proceeding on the same side, you come to the *Horse-guards*, so named from the horse-guards doing duty here, mounted and completely armed; two of whom may be constantly seen in two stone pavilions a little detached from the building. But in the Horse-guards are apartments for foot-soldiers as well as horse. It is a modern stone edifice, consisting of a center and two wings, having an air of strength, plainness, and regularity. An arched passage, leading into St. James's Park, is in the center; and above is a pediment, in which is the king's arms in relief; and the top is well finished by a cupola and clock. The park front appears more simple, and has a better effect. This is the principal entrance to the park, and the way that his Majesty passes to the Parliament-house.

Opposite the Horse-guards is *Whitehall*. Here observe the banqueting-house, built according to a design of Inigo Jones. It is a beautiful and magnificent

nificent structure, built of hewn stone, adorned with an upper and lower range of pillars, of the Doric and Composite orders. The capitals are enriched with fruit and foliage; and between the columns are the windows. It was from this place that king Charles was led to the scaffold to be beheaded. This house chiefly consists of one room, of an oblong form, 40 feet high, and a proportionable length and breadth. It is now used as a chapel royal; and the rest of the house serves for some state offices. The cieling of this chapel is painted by the celebrated Rubens, and is justly admired as one of the finest things of the kind in Europe. It may be seen in time of divine service, which begins every day at eleven o'clock.

Of Westminster Bridge.

THIS bridge, built over the river Thames from the city of Westminster to the opposite shore, is universally allowed to be one of the finest in the world. It is built neat and elegant, and with such simplicity and grandeur, that whether viewed from the water, or by the passengers who walk over it, it fills the mind with an agreeable surprize.

The semi-octangular towers, of which there are 28, 12 covered with half domes, and most of them having seats, form the recesses of the foot-way; and over the center-arch are pedestals.

The balustrade is very lofty and noble, and the manner of placing the lamps, which are 16 on each side, is beautiful and well-contrived.

It is 44 feet wide; the foot way is seven feet broad on each side, raised above the road, and paved with broad Moor stones; while the space between them will admit of three carriages, and two horses, to go a-breast.

Its extent from wharf to wharf is 1223 feet, about 300 feet wider than London-bridge.

Just above and below the abutment at each end, are large and commodious flights of Moor stone steps, for the shipping and landing of goods and passengers.

It consists of 14 piers.

The length of every pier, from point to point, is about 70 feet; the ends against either stream terminating with a saliant right angle.

The two middle piers are each 17 feet wide at the springing of the arches, and contain 3000 cubic feet, or near 200 tons of solid stone: the rest decrease in breadth equally on each side by one foot, so that the next to the largest is 16 feet, and the last 12.

Each of these piers are four feet wider at their foundation than at the top; and are laid on a strong bed of timber, of the same shape as the pier, about 80 feet long, 28 broad, and two thick.

The piers are all built throughout of solid Portland block-stone, none less than one ton, or 2,000 weight, unless here and there a smaller, called a closer, placed between four other larger stones; but most of them are of two, three, four, or five tons weight.

The caisson, on which the first pier was sunk, contained 150 loads of timber; for it is a precaution used in most heavy buildings, to lay their foundation on planks, or beds of timber, which (if
found

found when laid, and always kept wet) will grow harder by time.

It has 13 large, and two small semi-circular arches; that form being one of the strongest, and the best adapted for dispatch in building. They all spring from about two feet above low-water mark, which renders the bridge much stronger than if the arches sprung from taller piers.

The middle arch is 76 feet wide, and the others decrease in width equally on each side by four feet; so that the two next are 72 feet wide, and the least 25 feet. It is computed that the quantity of stone contained in the middle arch, exclusive of the frieze, cornice, and foot-ways, is full 500 tons.

The fossit of every arch is turned and built quite through the same as in the fronts, with large Portland blocks; over which is built (bounded in with the Portland) another arch of Purbeck stone, four or five times thicker on the reins than over the key; so calculated and built, that by the help of this secondary arch, together with the incumbent load of materials, all the parts of every arch are in equilibrio; so that each arch can stand single, without affecting, or being affected by, any of the other arches.

Between every two arches a drain is contrived to carry off the water and filth.

The first stone of this noble structure was laid on the 29th of January, 1738-9, by the earl of Pembroke; and the last was laid on the 10th of November, 1750, by Thomas Lediard, esq. So that the whole time employed in erecting it was 11 years and nine months.

For defraying the expence there was

Granted by parliament,	192,000	} £.
Raised by lottery,	197,500	
		389,500

Of

Of Westminster Hall.

IT was originally built by William Rufus; and rebuilt in 1397 by Richard II. In 1512 it was damaged by fire, and afterwards repaired.

The front is narrow, built with stone in the Gothic taste, with a tower on each side the entrance, adorned with much carved work. The part called the Hall is said to be the largest room in the world not supported by pillars, being 270 feet long, and 74 broad, and 90 feet high. Its roof, though built of wood only, is particularly admired. The whole building is regularly Gothic.

In this hall are held the coronation feasts of the kings and queens of Britain. And here are the four great courts of the kingdom.

On your right hand, as you enter, is a flight of stairs leading to the Exchequer; in which are two courts, one of law, and another of equity. All causes belonging to the king's treasury or revenue are tried here.

The next flight of steps on your right hand leads to the court of Common Pleas. Here are debated the usual or common pleas between subject and subject, and all civil causes whatsoever. No counselor can plead in this court who is not a serjeant.

At the end of the hall is an ascent to the courts of Chancery and King's-bench.

On the right, is the court of Chancery. It consists of two courts, of law and of equity: its business is to rescue persons out of the hands of oppressors, and to afford relief in cases of fraud, accidents, and breach of trust. Out of this court are issued writs for parliaments, charters, patents
for

for sheriffs, writs of *certiorari* to remove records and false judgements in inferior courts, writs of *moderate misericordia*, when a person has been amerced to high, and for a reasonable part of goods for widows and orphans. And here are sealed and enrolled all treaties with foreign princes, letters patent, commissions of appeal,oyer and terminer, &c. There is no jury, but sentence is given by the judge of the court.

On your left, and opposite the Chancery, is the court of King's-bench. This court determines pleas between the crown and the subject, of treasons, felonies, &c. also whatever relates to the loss of life or member of any subject, as the king is thereby a sufferer. Here likewise are tried breaches of peace, oppression, and misgovernment. And this court corrects the errors of all the judges and justices of England, in their judgements and proceedings, not only in pleas of the crown, but in all pleas, real, personal, and mixed; excepting pleas in the Exchequer. This court extends to all England; and wherever it is held the law supposes the king to be present.

Of the Houses of Parliament.

You may be admitted for a little money when the Parliament is not sitting.

THE parliament is the great council of the kingdom, and consists of
The King;

The two archbishops, the 24 bishops, all the lords created by the king's patent, and the 558 members of the House of Commons.

They

They have power to make, amend, reduce, revive, and abolish laws, statutes, and ordinances, either ecclesiastical, civil, or military. This council is begun, continued, or dissolved, by the king's authority.

OF THE HOUSE OF COMMONS.

Adjoining the back of Westminster-hall, is St. Stephen's Chapel, which was appropriated for the reception of the Representatives of the Commons of England by Edward VI. It is a spacious room, wainscotted up to the ceiling. The galleries are very commodious, and are supported by small iron pillars, which have Corinthian capitals and sconces. From the center of the ceiling hangs a noble branch.

The speaker's place is at the upper end, on a raised seat, adorned behind with Corinthian columns; and on a pediment is the king's arms. Just below the chair is a table for the clerk, &c.

The members sit promiscuously; below, in the galleries, and on each side of the speaker. And though each member is chosen for a particular place, yet he serves for the whole kingdom, all their voices being equal. The speaker and clerk appear in gowns when the House is sitting. The members, professors of the law, are allowed to wear gowns in term-time. The rest of the members are not permitted to wear robes, except the four representatives of the city of London; who, on the first day of a new parliament, sit all together on the right-hand of the speaker's chair, dressed in their scarlet robes.

The Commons have an equal share with the Lords in making laws. And when their speaker is presented to the king for his approbation, his Majesty

jeſty grants, that, during their ſitting, they ſhall have free acceſs to his perſon, freedom of ſpeech in their own houſe, and freedom from arreſts.

The form of paſſing a law: Upon a motion, leave is given to bring in a bill; which being prepared, it is read the firſt time. If the bill proceeds, every ſtage of it is freſh ordered by the ſpeaker putting it to the vote, Whether it ſhall be read a ſecond time on ſome future day? After this reading, For committing it to a committee? either private, or of the whole houſe, according to its importance? And, after the committee report their having gone through the bill, and the clerk of the Houſe has read their amendments, he puts the queſtion, Whether the amendments ſhall be read a ſecond time? Which being read; he next puts, Whether the bill ſhall be engroſſed (written fair on parchment), and read the third time ſome other day? And then, when it has had the third reading, he laſtly puts it to the vote, Whether the bill ſhall paſs? This being agreed to, it is ordered to be carried to the Lords. Every queſtion put to the vote is ſettled by *yeas* or *noes*; but if the numbers are doubtful they divide; the greater number always carrying it, either that the bill ſhall proceed, or be thrown out of the Houſe.

The bill has then to go through the Houſe of Lords, in the ſame manner as in the Commons.

Every bill which originates with, and paſſes the Lords, is ſent to the Commons to paſs their houſe. After which they wait for the Royal aſſent; which is done by the King in perſon, or by his commiſſion to certain noblemen. If any difference in opinion ariſes between the two houſes, it is ſettled by a deputation from each in conference; the
Commons

Commons standing without their hats, while the Lords sit covered.

A member speaking to a bill stands uncovered, and addresses himself to the speaker; and though he be answered by another, unless personally reflected on, he must not reply; no person being allowed to speak more than once to a bill on the same day, except the whole house be in a committee; when replies may be made by leave of the speaker.

Any bill rejected by the House cannot be proposed again in the same sessions.

OF THE HOUSE OF LORDS.

This is a large and lofty room, hung with tapestry, representing the defeat of the Spanish Armada: 1. The appearance of the Spanish fleet: 2. The divers forms in which it lay on our coast when pursued by the English fleet, which was much smaller than theirs: 3. A view of the place and disposition of the fleets when they engaged: 4. The final departure of the Armada. And the heads of the commanders in our fleet form a matchless border round the tapestry. See an account of this memorable transaction, p. 19.

At the upper end is the throne, whereon the king sits in his royal robes, with all the ensigns of majesty, and the crown of state on his head.

On the right-hand of the throne is the Prince of Wales's seat, and on the left-hand is one for the next of the royal family. Behind the throne are places for the young peers who have no vote in the House. Below, and at a small distance on the king's right-hand, are the two archbishops seats; and lower is the bishops bench. On the opposite side sit the peers who rank above barons.

Before

Before the throne are the wool-packs; they are seats for the dignitaries of the law, (serving to remind them of the importance of the woollen manufactory of this kingdom). The lord Chancellor, who is the speaker of the House of Lords, sits on that which is nearest to the throne, having the great seal and mace placed near him. On the other two wool packs, which are placed parallel to the former, sit the lord chief justices, the master of the rolls, and the other judges; who have no vote in the House, but are consulted upon points of law. Great regularity is observed in the disposal of the rest of the seats; the several degrees of nobility being seated according to their precedence.

Places are assigned to all the inferior officers, according to their several duties.

When the House of Commons attend, they stand without the bar.

When his Majesty goes in state to the House, he is drawn by eight fine horses, attended by some great officers of state, with yeomen, guards, &c.

Arriving at the House of Lords, he enters the Prince's Chamber; and being there robed and crowned, he is conducted into the House, the lords, all dressed in their scarlet robes, being ready to receive him.

His Majesty being seated, the Commons are sent for; who being come, and joined to this grand assembly, the lord chancellor reads his Majesty's speech; after which the King retires in the manner he came.

When his Majesty is present, the Lords sit uncovered; and the Judges stand, till they have leave from the King to sit.

When his Majesty is not in the House, the Lords as they enter do honour to the throne. The Judges

then may sit, but must not be covered till the Speaker acquaints them that they have leave from the Lords to be so. The King's Council and Masters in Chancery may sit, but must never be covered.

This House is a part of the supreme judicature of the kingdom: and, in conjunction with the King and Commons, have the power of making and repealing laws.

The House of Lords take cognizance of treasons and high crimes committed by their peers, and others; try all who are impeached by the Commons; and acquit or condemn without taking an oath, only laying their right hand upon their breasts, and saying, *Guilty*, or *Not Guilty*, upon my honour. They receive appeals from all other courts, and even sometimes reverse the decrees of Chancery: and from this highest tribunal lies no appeal.

In giving their suffrages or votes they begin with the lowest baron and proceed to the highest peer, each saying, *Content*, or *Not Content*.

Of Westminster Abbey.

IT is founded on the west of London, in a place anciently called Thorney, or island of Thorns; where, it is said, stood a temple of Apollo.

Sebert, king of the East Saxons, built a church here in 610, and dedicated it to St. Peter. Offa, king of Mercia, enlarged and repaired this church, but it was soon ruined by the Danes. Edgar revived its dying lustre, by granting two charters in
its

its favour, which were confirmed and enlarged by Edward the Confessor, who had the old church pulled down, and a most magnificent one for that age, erected, in the form of a cross.

Edward the Confessor then granted it a charter of his own; and ordered, that from that time this church, minster, or abbey, should be the place of the king's constitution, coronation, and consecration; which was confirmed by the pope. And from that time it was called West-minster, to distinguish it from the East-minster, or St. Paul's.

Henry III. began to build a chapel here to the blessed Virgin in 1220. About 25 years after, finding the walls and steeple of the church decayed, he pulled them down to enlarge the building, and make it more regular, which was not completed till 23 years after his death.

Henry VII. in 1502 began that stately structure called by his name, by pulling down the chapel of Henry III. and a large house adjoining. This chapel, like the former, he dedicated to the blessed Virgin, designing it for a burial-place for him and his posterity; and in his will expressly enjoins, that none but the blood-royal should lie therein. He procured a bull from pope Leo, for uniting to this abbey the collegiate church of St. Martin's-le-grand, and the manner of Tykhill in Yorkshire.

From the death of this prince till the reign of William and Mary no great alterations were made in this structure, when it became the object of parliamentary concern, to rescue it from ruin by a thorough reparation at the expence of the nation. And though the ravage made in it by Henry VIII. and the havock without and within it during the civil wars, can never be recovered; yet it has, by

the labour and skill of Sir Christopher Wren, and those that succeeded him, been decorated with some new ornaments, and by the addition of two stately towers, of curious workmanship, at the west end.

This building extends 360 feet within the walls. It is 72 feet broad at the nave, and at the cross 195.

The form of the church is that of a crucifix, in which Henry VII's. chapel is no part. In the original plan the south side answers exactly to the north, by attending to which you may form a true judgment of the whole. The cloysters on the south side were added for the conveniency of the monks.

In viewing the outside of this building, observe the two new towers at the west, and the magnificent portico leading into the north cross, called the Beautiful, or Solomon's Gate, founded by Richard II. his arms, carved in stone, is over the door. This portico, of the Gothic order, is extremely beautiful, and over it is a most magnificent window of modern design.

Observe to enter the abbey at the west door, between the towers. Your eye will here command the whole body of the church, the pillars dividing the nave from the side-aisles, being so curiously formed as not to obstruct the side-opening; and your sight is terminated to the east, by the fine painted windows over the portico of Henry VII's chapel.

The first thing that strikes the imagination is the awful solemnity of the place, caused by the loftiness of the roof, the happy disposition of the lights, and the noble range of pillars by which the whole building is supported.

The pillars terminate towards the east by a sweep, thereby enclosing the chapel of Edward the Confessor in a kind of semi-circle, and excluding all the other chapels belonging to the abbey.

Answerable

Answerable to the middle range of pillars are columns adjoining to the walls, which, as they rise, spring into semi-arches, and are every where met in acute angles by their opposites, thereby throwing the roof into a variety of little ornamental carvings at the closings and crossings of the lines.

On the arches of the pillars are galleries of double columns, 15 feet wide, covering the side-aisles, and enlightened by a middle range of windows, over which there is an upper range of larger windows; by these, and the under range, with the four capital windows facing the E. W. N. and S. the whole fabric is so admirably enlightened, that you are never dazzled with a glare, nor incommoded with darknefs.

Observe the fine paintings in the great west window, of Abraham, Isaac, and Jacob; Moses and Aaron, and the twelve patriarchs; the arms of king Sebert, king Edward the Confessor, queen Elizabeth, king George, and Dr. Wilcox, bishop of Rochester. This window was set up in 1733, and is very curious.

To the left, in a lesser window, is a painting of Richard II.

In the window on the right, is a representation of Edward the Confessor, in his robes.

There are other remains of this ancient art scattered up and down in the windows.

OF THE CHOIR.

It is open daily for divine service, at ten o'clock in the morning, and at three in the afternoon.

Having surveyed the open parts of the church, the choir is next to be viewed. The grand entrance

is by a pair of iron gates finely wrought. The floor is paved with fine black and white marble.

In 1776 the stalls, &c. were re-built, and the floor somewhat raised, by which the choir is made more commodious for divine service, and for the performance of the ceremonies at coronations, installations, &c. All the alterations are in a light and elegant Gothic style. And among other improvements, it can be thrown more open, to make room for temporary buildings, to join St. Edward's chapel, where our kings retire to refresh at their coronations. Here is the coronation chair, which, for antiquity, is a great curiosity. It is said, that this chair was brought from Scotland by Edward I. when he conquered that kingdom; that in it is inclosed the stone on which the patriarch Jacob reposed when he beheld the miraculous descent of angels.

OF THE TOMBS IN THE OPEN PART OF WESTMINSTER ABBEY.

Having surveyed the church and choir, you will proceed to the south cross; from whence we intend to accompany you in viewing the monuments round the abbey walls. Observe to move to the right till you reach the rails that enclose the chapels in the north cross, then turn your face to the choir, and, keeping still to the right, you will come to the place where you began. So not a monument shall escape your observation. Those which claim particular attention we will describe with great accuracy.

Adjoining the enclosed chapels is a plain monument to Mr. John Dryden, a celebrated poet. Died 1700.

A neat table monument to Mrs. Martha Birch. It is on a high pillar. Died 1703.

A monument to Abraham Cowley, an excellent poet. The fire coming from the mouth of the urn, and the chaplet of laurel with which it is bound, allude to the merit he acquired by his writings. Died 1667. The epitaph translated.

While, sacred bard, far worlds thy works proclaim,
And you survive in an immortal fame,
Here may you bless'd in pleasing quiet lie!
To guard thy urn may hoary Faith stand by!
And all thy fav'rite tuneful Nine repair,
To watch thy dust with a perpetual care!
Sacred for ever may this place be made,
And may no desp'rate hand presume t' invade,
With touch unhallow'd, this religious room,
Or dare affront thy venerable tomb!
Unmov'd and undisturb'd till time shall end,
May COWLEY's dust this marble shrine defend!

A monument for John Roberts, esq. It has his portrait in profile; and over it sits a delicate weeping figure, by the side of an urn, in relief.

Another for Geoffrey Chaucer, the father of English poets. It has been an elegant Gothic monument; but at present is much defaced. Died 1400.

A bust, in relief, of John Phillips, a celebrated poet; he is in an arbour interwoven with laurel-branches, vines, and apple-trees. Died 1708.

A monument, of white marble, to Barton Booth, esq. On one side of this medallion is Fame, crowning him with a wreath of laurel; on the other, Tragedy is lamenting his loss: it is ornamented with the tragic mask, ancient harp, &c. Died 1733.

A monument to the memory of Michael Drayton, an eminent poet. Died 1631. Its epitaph.

Do pious marble! let thy readers know
What they, and what their children owe
To DRAYTON's name, whose sacred dust
We recommend unto thy trust;
Protect his mem'ry, and preserve his story;
Remain a lasting monument of his glory;
And, when thy ruins shall disclaim
To be the treasurer of his name;
His name that cannot fade, shall be,
An everlasting monument to thee.

A monument to Ben Jonson, a poet. It is decorated with emblematical figures. Died 1637.

The tomb of Samuel Butler, a poet. Died 1680.

A monument, in statuary marble, to the memory of Edmund Spenser, a celebrated poet. Died 1598.

A monument to the memory of John Milton, an eminent poet. Died 1674.

A handsome monument to the memory of Mr. Gray. The Lyric Muse, in *alt relief*, holds a medallion of the poet, pointing her finger to the bust of Milton above. Died 1771.

No more the Grecian Muse unrivall'd reigns;

To Britain let the nations homage pay;
She felt a Homer's fire in Milton's strains;

A Pindar's rapture in the lyre of Gray.

A monument to the memory of Thomas Shadwell, a poet. It is of fine marble, and adorned with a mantling, urn, and bust: and crowned with a chaplet of bays. Died 1690.

A majestic monument to the memory of Matthew Prior, an excellent poet. It is finely embellished,

bellished, and worth observing: the figure of History, with her book shut, is on one side of the pedestal; and Thalia, one of the Muses, having a flute in her hand, is on the other; and between them is his bust, upon a raised altar of fine marble. On the sides of a handsome pediment above are two boys; one has an hour-glass in his hand, which has run out; the other holds a torch reversed; and on the top is an urn. Died 1721.

Charles de St. Dennis, Lord of St. Evremond. Died 1703.

A tablet to the memory of Mrs. Prichard. 1768.

A monument to William Shakespeare, a celebrated poet. It is extremely beautiful; the attitude, shape, air, and dress of the figure, are finely expressed. On the pedestal are the heads of Henry V. Richard III. and queen Elizabeth, alluding to characters in his plays. On the scroll are his own lines:

The cloud-cap'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherits, shall dissolve,
And, like the baseless fabric of a vision,
Leave not a wreck behind.

On the floor is a plain blue sepulchral stone, to Dr. Samuel Johnson. Died 1784.

To James Thomson, a celebrated poet: This gentleman is represented sitting, having his left arm upon a pedestal, and a book with the cap of Liberty in his other hand. The *Seasons* are carved upon the pedestal, in basso relievo; to which a boy points, offering him a crown of laurels, as the reward of his genius. The tragic mask, with the ancient harp, lies at his feet. A projecting pedestal supports the whole. Died 1748.

A curious monument to Nicholas Rowe, Esq. a poet; and his only daughter. An elegant bust on a pedestal stands on an altar, and near it is the figure of a lady in the deepest sorrow; between, on a pyramid behind, is a medallion of a young lady, in relief. Died 1718.

Thy reliques, Rowe! to this sad shrine we trust,
And near thy Shakespeare place thy honour'd bust.
O! skill'd next him to draw the tender tear!
For never heart felt passion more sincere!
To nobler sentiments to fire the brave,
For never Briton more disdain'd a slave!
Peace to thy gentle shade, and endless rest,
Blest in thy genius, in thy love too blest!
And blest, that timely from our scene remov'd,
Thy soul enjoys that liberty it lov'd:
To these so mourn'd in death, so lov'd in life,
The childless mother, and the widow'd wife,
With tears inscribes this monumental stone,
That holds their ashes, and expects her own.

A handsome monument to John Gay, an excellent poet. This gentleman excelled in farce, satire, fable, and pastoral; of which the masks, tragedy-dagger, and instruments of music, here blended together, are emblems. The two lines in front were written by himself. Died 1732.

Life is a jest, and all things show it;
I thought so once, but now I know it.

The verses beneath were written by Mr. Pope.

Of manners gentle, of affections mild;
In wit, a man; simplicity, a child;
With native humour temp'ring virtuous rage,
Form'd to delight at once and lash the age;

Above

Above temptation in a low estate,
 And uncorrupted, ev'n among the great;
 A safe companion, and an easy friend;
 Unblam'd through life, lamented in thy end.
 These are thy honours, not that here thy bust
 Is mix'd with heroes, or with kings thy dust;
 But that the worthy and the good shall say,
 Striking their pensive bosoms---Here lies GAY.

A neat monument to Dr. Goldsmith. On it is his portrait in profile. It is ornamented with a festoon curtain, olive-branches, and books. D. 1774.

A lofty and magnificent monument to John Duke of Argyle and Greenwich; surrounded with rails, and adorned with figures as large as life. The chief figure is highly animated: Minerva is on one side the base, and Eloquence on the other; the one, in an affecting manner, displaying the public loss at his death, and the other looking mournfully up at the principal figure. Above is the image of History, who on a pyramid is writing the titles of the hero, having a book in the other hand, supposed to contain his actions; for the cover is inscribed with his age, and the date of his death. Died 1743.

Briton, behold! if patriot worth be dear,
 A shrine that claims thy tributary tear;
 Silent that tongue admiring senates heard,
 Nerveless that arm opposing legions fear'd.
 Not less, O *Campbell*, thine the pow'r to please,
 And give to grandeur all the grace of ease.
 Long from thy life, let kindred heroes trace
 Arts which ennoble still the noblest race;
 Others may owe their future fame to me,
 I borrow immortality from thee.

A table-monument to Mrs. Mary Hope. D. 1767.

A monument to Edward Atkins, and his family: he was one of the barons of the Exchequer in the reigns of Charles I. and II. Died 1669.

To the memory of George Frederick Handell, an eminent musician, This is Roubiliac's last performance. The figure is beautiful, and the face has a great likeness of Mr. Handell. His left arm rests upon a group of musical instruments. Over his head, in the clouds, is an angel playing on a harp; to whose harmony he appears to be very attentive. "I know that my Redeemer liveth!" in the celebrated Messiah, is placed before him. Died 1759.

A magnificent monument to Lady Robinson, and Sir Thomas her husband. She died 1772; he 1777.

A monument to William Outram, D. D. and Jane his wife. He died 1678, she 1721.

Above, is a monument to Dr. Stephen Hales, an eminent divine and philosopher. Here are represented three elegant figures in relief; Religion, Faith, and Virtue; the latter is exhibiting a medallion of this great explorer of nature; Religion is lamenting the loss of the divine; and at the feet of Faith is a globe, on which the winds are displayed, alluding to his invention of the ventilators. Died 1761.

A monument to Isaac Barrow, a divine. On the top is his bust. Died 1677.

Above, is a fine monument to Edward Wetenhall, M. D. an eminent physician. Died 1733.

An elegant monument to Sir John Pringle. A medallion of him, within a festoon curtain of white marble, is placed upon a pyramid of grey marble. Died 1782.

To the memory of Thomas Triplet; this gentleman was a great divine. Died 1670.

To Sir Richard Cox, taster to queen Elizabeth, and taster and steward of the household to king James I. It is a table-monument of white marble. Died 1623.

A neat monument to Isaac Casaubon. D. 1614.

To John Ernest Grabe. Over Casaubon's monument, is a fine figure of this gentleman, sitting upon a marble tomb; it is as large as life, and appears very thoughtful, as meditating on futurity. Died 1711.

Next to the west corner of this cross is an old monument to William Camden, the father of our Antiquities. He is in a half-length figure, resting on an altar, in the dress of his time; a book is in his left-hand, and in his right are his gloves. 1623.

Before you proceed to the south aisle, you will find on the pavement some names deserving your notice. Among them is Thomas Parr, who lived in the reigns of king Edward IV. Edward V. Richard III. Henry VII. Henry VIII. Edward VI. queen Mary, queen Elizabeth, king James, and king Charles; and died at the age of 152 years. At the age of 130 he was prosecuted in the Spiritual Court for bastardy; for which offence he did penance publicly in the church. Died 1635.

A small white stone thus inscribed, "O rare, Sir William Davenant!" It covers his grave. 1668.

Sir Robert Murray, an eminent mathematician. He was one of the founders, and first president, of the Royal Society. Died 1673.

Against the pillars in this cross is a table monument to Dr. Samuel Barton, a very ingenious and learned gentleman. Died 1715.

Another to Dr. Anthony Horneck, a worthy divine, and a prebendary of this church. D. 1696.

Go on to the south aisle. Against the wall you find a monument to Sophia Fairholm. An ancient sepulchre is here represented, over which is raised a grand edifice, embellished at top with the arms of the family. Died 1716.

An oval tablet to Mrs. Anne Wemys, and Mrs. Jane Bargrave, the daughter and wife to Dr. Lodowick Wemys, a prebendary of this church. 1698.

A neat tablet to William Dalrymple, a midshipman. Killed 1782.

Above is a neat monument to Sir John Burland, a baron of the Exchequer. On a pyramid of black marble, and in a medallion of statuary marble, is his profile, ornamented with emblems expressive of his eloquence and justice. Died 1776.

A grand monument to William Wragg, esq. A figure of Memory, in a thoughtful attitude, is leaning on an urn, which has marine ornaments. A representation of the melancholy situation of the ship, when, with many others, he was drowned, is in the center.

A grand monument to Sir Cloudesly Shovel. On the base, in bas relief, the ship Association is represented as striking against a rock, and at the top are two boys blowing trumpets. He was shipwrecked on the rocks of Scilly, where he perished, with several others, 1707.

A monument to Thomas Knipe, S. T. P. a prebendary of this church. Died 1711.

A monument to George Stepney, esq. an ambassador to several foreign courts. This monument is of rich materials; but poorly executed. Died 1706.

Above is a monument to John Methuen, esq. and to the right honourable Sir Paul Methuen, his son. Died 1706, 1757.

A small handsome monument, in white marble, to Dr. Isaac Watts, a great divine. His bust is supported by genii, whose countenances express a pleasing satisfaction. Below is a beautiful figure of the doctor contemplatively sitting on a stool, while an angel is opening to him the wonders of creation. He has a pen in one hand, and points to a celestial globe with the other. Died 1748.

An inscription enumerating the military glories of Sir Richard Bingham. Died 1598.

To the memory of Major Richard Creed; a table-monument, adorned with military trophies. This valiant officer was shot through the head at the battle of Blenheim, 1704.

George Churchill, a valiant sea-officer. This monument is grand and lofty. The glories of this hero are fully set forth in the inscription. 1710.

A monument to William Julius, a sea-captain, Died 1698.

A marble tablet, decorated with military trophies, to General Strobe. Died 1776.

To the memory of Sir Palmes Fairborne, governor of Tangier. This fine monument is placed between two grand pyramids of black marble, which stand on cannon balls; on their tops are two Moorish emperor's heads in profile; and emblematical devices, in relief, adorn their middles. The enrichments, in relief, on the pyramids, represent the manner of his glorious death; on one side he is shot, while viewing the enemy's lines before the town; on the other is a hearse and six horses bringing him wounded to the castle. His arms, with this motto, "Tutus si fortis," is on a lofty dome; and over it, by way of crest, is a Turk's head on a dagger, which he won by his

courage when fighting against the Turks in the German war. Died 1680.

A very neat monument to Major John Andre. It is composed of a sarcophagus, elevated on a pedestal. On the front, General Washington is represented in his tent at the time he received the report of the court-martial, who tried Major Andre. A flag of truce from the British army is likewise seen, with a letter to the General to treat for the Major's life; which was unsuccessful. He is here represented as going, with great fortitude, to meet his doom. On the top, Britannia reclined laments his fate; and the lion seems to mourn his untimely death. He was executed in America as a spy (during the unhappy troubles in that country) in 1780.

To the memory of Sir John Charding. This monument very emblematically alludes to the travels of this gentleman. The globe and geographical instruments round it exhibit a view of the different countries through which he travelled.

Col. Roger Townsend. Two Indians support a sarcophagus; on its front, in basso relievo, is represented the fall of this hero, attended in his expiring moments by his officers. This monument is judiciously decorated with military trophies. Killed at Ticonderago, 1759.

Mrs. Bridget Radley. Died 1679.

Sidney, Earl Godolphin. A rich dressed bust. He was an able statesman. Died 1712.

Sir Charles Harbord, and Clement Cottrell, esq. It is a double monument; on the base of which is represented, in relief, a terrible engagement at sea. These two gentlemen perished in the Royal James, with the Earl of Sandwich, who commanded

commanded in her against the Dutch in a dreadful sea-fight off the Suffex coast, the ship being set on fire, 1672.

Above is the monument of William Hargrave, esq. governor of Gibraltar. This monument must not escape your notice; it was designed and executed by Roubiliac. The resurrection is represented by a body rising from a sarcophagus. A contest between Time and Death; Time proves victorious, and, by breaking his antagonist's dart, divests him of his power, and tumbles him down; the King of Terrors drops his crown from his head. Above, is a vast building in a state of dissolution; and in the clouds is a cherub sounding the last trumpet. The whole has a noble appearance. Died 1748.

Diana Temple. An old-fashioned monument to several of Sir William Temple's family.

Anne Fielding. This monument has two inscriptions, one in Ethiopic, and the other in Hebrew; it is erected to the memory of Sir Samuel Moreland's first wife. Died 1679.

Carola Harfnet. This monument is erected to Sir Samuel Moreland's second wife: it is in the same taste with the other; and has an inscription in Greek, and another in Hebrew. Died 1684.

John Smith, esq. This monument is said to be the most just and well finished in the abbey. The device is a pyramid and altar, on which sits a veiled lady (supposed to be his daughter), in a mournful and disconsolate posture, resting her right arm on a curious busto in relief. Died 1718.

Above is a monument to General James Fleming. It is adorned with war-like trophies. At the top of a marble pyramid, is a medallion of

this hero; and, at the base, are the figures of Minerva and Hercules binding the emblems of Wisdom, Prudence, and Valour together, as characteristics of the hero. Died 1750.

A monument to Col. John Davis. Died 1725.

A grand monument to General George Wade, over the door that leads to the cloysters, demands your notice. A beautiful marble pillar is in the center, enriched with military trophies; as Time eagerly approaches to pull down this pillar, Fame pushes him back. The head of the general is in a medallion. Died 1748.

A neat monument to Dr. Robert Cannon. 1722.

To the memory of Katherine Bovey. Here Faith hath shut her book, and Wisdom is lamenting the death of her patroness; between them is the lady's head, in curious black marble. 1726.

Above is a monument to Lord Viscount Howe. The genius of the province of Massachusetts Bay is represented in a mournful posture, lamenting this hero's fall; above is his family arms, with military trophies. He was slain on a march to Ticonderago, 1758.

On a pedestal is a bust of the learned Dr. Zachary Pearce, bishop of Rochester. The features are a very striking resemblance of the deceased. On the sides are emblems of his church dignities. Died 1774.

A monument to Dr. Joseph Wilcox, dean of Westminster, ornamented with books, &c. On one side an angel exhibits a scroll; and on the other, another is placed as reading of it. Died 1756.

To the memory of Thomas Spratt, D. D. and his son. On the top, between enrichments of books, &c. is his arms quartered with that of the

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see of Rochester; and beneath is his arms. He died 1713, his son 1720.

Above, is a magnificent monument to Admiral Tyrrell. The device is from the burial service: "When the sea shall give up her dead." An angel descending is sounding the last trump, while the admiral is rising from the sea, behind a large rock; on which is placed his arms, with emblems of Valour, Prudence, and Justice. The back ground represents darkness. The separation of the clouds discovers the celestial light, and a choir of cherubs singing praises to the Almighty; over the rock, at a vast distance, the sea and clouds seem to join. The admiral's countenance, with his right-hand on his breast, is expressive of hope and anxiety, and his left-arm significant of seeing something wonderfully awful. On the rock an angel has wrote this inscription; "The sea shall give up her dead, and every one shall be rewarded according to his works." Hope is on the top of the rock; in her left-hand is a celestial crown, to reward his virtue; and, with joyful countenance, extends her right to receive the admiral. Hibernia is leaning on a globe, lamenting his loss, and pointing to that part of the sea where his body was committed. The admiral's ship Buckingham, with her masts imperfect, are on one side the rock; on the other is a flag, with trophies of war. This monument has been much censured.

A neat monument to Sir Lumley Robinson. Deaths heads support the columns, and a cherub the arms upon the base. On the top is a vase, with enrichments of laurel branches, &c. Died 1684.

A bust, on a pedestal of white-veined marble, of John Freind, M. D. Died 1728.

William

William Congreve, esq. On a pedesttal of remarkable fine Egyptian marble, is placed a half-length portrait of this gentleman, with figures alluding to the drama. Died 1728.

A small table monument to Henry Wharton, an author of great repute. Died 1624.

A fine well-finished statue, large as life, leaning on an urn, of James Craggs, esq. secretary of state. Died 1720. Epitaph by Mr. Pope:

Statesman, yet friend to truth, of soul sincere,
In action faithful, and in honour clear:

Who broke no promise, serv'd no private end;
Who gain'd no title, and who lost no friend;
Ennobled by himself, by all approv'd,
Prais'd, wept, and honour'd, by the Muse he lov'd.

The last line but one relates to his merit having raised him from low extraction, being only a shoe-maker's son.

The next noble monument hath a bold base and pyramid of Sicilian marble, is 36 feet high, and is erected to Captain James Cornwall. The rock seen against the pyramid is embellished with naval trophies, sea-weeds, &c. and in it are two cavities; in one is a Latin epitaph, and in the other cavity is a view of the sea-fight before Toulon, in basso relievo; on the fore-ground whereof, the Marlborough, of 90 guns, is seen fiercely engaged with admiral Navarro's ship the Real, of 114 guns, and her two seconds, all raking the Marlborough fore and aft. On the rock stand two figures: one represents Britannia under the character of Minerva, accompanied with a lion; the other figure is expressive of Fame, who, having presented to Minerva a medallion of the hero, supports it whilst exhibited

exhibited to public view. The medallion is accompanied with a globe, and various honorary crowns, as due to valour. Behind the figures is a lofty spreading palm-tree (whereon is fixed the hero's shield or coat of arms), together with a laurel-tree; both which issue from the naturally barren rock, as alluding to some heroic and uncommon event. Killed in the above fight 1743.

Sir Thomas Hardy, knt. rear-admiral. This monument is esteemed one of the justest in the abbey. Behind is a lofty pyramid, of a blueish-coloured marble; at the bottom of which the effigy of the deceased is reclining upon a tomb of elegant workmanship, with a naked boy on his left side weeping over an urn. The enrichments round the pedestal are executed with great judgment. Died 1732.

John Conduit, esq. Master of the Mint. The design of this monument is equal to the former. In the middle of the pyramid is a large medallion of brass, resting on a cherub below, and suspended by another at top. Died 1737.

William Horneck, esq. This monument is finely enriched with books, plans, and instruments of fortifications, alluding to his being chief engineer to the royal train. Died 1746.

Sir Godfrey Kneller. His bust is under a canopy of state, the curtains whereof are finely gilt and tied up with golden strings. On each side the bust is a weeping cherub, one resting on a framed picture, the other holding a painter's pallet and pencils. He was painter to several of the kings of England. Died 1723.

Penelope Egerton. A plain monument of black marble. Died 1670.

James

James Egerton. A small table-monument.

A grand monument to the memory of General Lawrence. The genius of the East India Company is seen pointing to the bust of the general; and Fame declaring his great actions; an account of which is on the shield which she holds in her hand. In relief, on the tablet of marble, is the siege of Trichinopoly. Died 1775.

Anne Countess Dowager of Clanrikard. A well-done effigy of this lady is resting upon a tomb. Died 1732.

Martha Price. This monument is adorned with festoons of fruit, flowers, and foliage; 1678.

John Woodward, M. D. This is a handsome monument; the figure of the lady, and the profile of the deceased, which she exhibits, are well finished. Died 1728.

Heneage Twisden. A neat but plain piece. He was aid-de-camp to the duke of Argyle, and slain 1709. Here is a small monument to captain Josiah Twisden, his brother, who was slain in 1708; and another to his brother John, who was a lieutenant, and perished with Sir Cloudesly Shovel, 1707.

Above is a monument to William Levinz, esq. Receiver General of the Customs. Died 1765.

Col. James Bringfield. This monument is ornamented with military trophies, cherubs, &c. and surrounded by a mantling enclosing a tablet. Killed 1706.

Gen. Robert Killegrew. This is a good piece of sculpture, cut out of one stone. The decorations are both highly picturesque, and very distinct. He was killed 1707.

Mrs. Mary Beaufoy. A stately monument. The principal figure is in a devout posture; cherubs are

are crowning her; and on each side are cupids lamenting her death. Beneath, the arms are upheld by cherubs. Died 1705.

Mrs. Jane Stotevill. This lady is represented on a pedestal, in an ancient dress. Died 1631.

Thomas Mansel, and William Morgan. Two oval tables between three wreathed pillars, neatly ornamented. Died 1684, 1683.

Edward Herbert, esq. A table of white marble against a pillar. Died 1715.

Another tablet to Edward Mansell. Died 1681.

Robert and Richard Cholmondeley lie here interred. Died 1678, 1680.

A monument to Richard Mead, M. D. Here is his bust, with emblems expressive of his learning and knowledge, as a physician. Died 1754.

A small, but neat monument, erected to Gilbert Thornborough, esq. Died 1677.

John Baker, esq. This is a rostral column of curiously-veined marble, enriched with the prows of galleys, a Medusa's head, with naval and military trophies. He was vice-admiral of the White. Died 1716.

Henry Priestman, a sea-officer. A fine medalion, with the words "Henry Priestman, esquire," round the head, is suspended with a knot of ribbons, fastened to a pyramid of various-coloured marble. Beneath are naval trophies and sea-instruments; well executed. Died 1712.

The bust of Philip Carteret, a youth. A fine figure of Time is standing on an altar, holding a scroll, on which the following lines are written, and which he is supposed to be repeating. Died 1710.

Why flows the mournful Muse's tear

For thee cut down in life's full prime?

Why

Why fighs for thee the parent dear,
Cropt by the scythe of hoary Time?

Lo! this, my boy, 's the common lot!——
To me thy memory entrust;
When all that's dear shall be forgot,
I'll guard thy venerable dust.

From age to age, as I proclaim
Thy learning, piety, and truth;
Thy great example shall enflame,
And emulation raise in youth.

Edward de Carteret, a child. A neat monument, ornamented with cherubs, and festoons of leaves and fruit. Died 1677.

Thomas Levingston, Viscount Teviot. The top is decorated with arms, supporters, and crest, and with military trophies, alluding to his profession of a soldier. Died 1710.

Robert, Lord Constable. A neat piece of architecture, ornamented with a cherub below, and his arms and crest on the top. Died 1714.

Dr. Peter Heylin. This is a plain neat monument. On the top is a pediment with his arms: on the base the same are quartered with his lady's. Died 1662.

Charles Williams, esq. The scroll-work and scolloping of this monument is remarkable. And it is supported by a death's head on the wings of Time. Died 1720.

Sir Edmund Prideaux and Ann his wife. This monument is adorned with a vase; beneath is their arms, and on each side is a small weeping figure. Above, in a medallion, are represented Sir Edmund and his lady. Died 1728. She 1741.

Richard

Richard le Neve, esq. a sea-officer. On the top of a heavy design is his arms, adorned with instruments of war. Killed 1673.

To the memory of Temple West, esq. Vice-admiral of the White. Died 1757.

A bust of William Croft, Dr. in music. An organ, in bas relief, is on the pedestal. D. 1727.

A tomb to John Blow, Dr. in music. On it is a canon in four parts, set to music; and cherubs, flowers, &c. Died 1708.

Philip de Saumarez, esq. a sea-officer. Killed 1747.

Dr. Boulter, archbishop of Armagh. This monument is of the finest marble and polish. His bust, with his long-flowing hair, and solemn gracefulness, is very natural. It is ornamented with ensigns of his dignity, which are highly finished. The inscription is in a beautiful border of porphyry. In this monument the sculptor has given great proofs of a superior genius. D. 1742.

Samuel Bradford, S. T. P. A plain table-monument, surrounded with the arms and proper ensigns of his several dignities. Died 1731.

A neat bust of white marble of Richard Kane, governor of Minorca. It is on a handsome pedestal. Died 1736.

Percy Kirk, esq. lieutenant-general. On each side of a fine bust of this gentleman is a winged seraph; one having a dagger in his right-hand inverted, and, in his left, a helmet; the other is resting on a ball, and in his left-hand is a torch reversed. Died 1741.

Lord Aubrey Beauclerk. This monument is ornamented with arms, trophies, and naval ensigns; and in an oval niche, on a pyramid of dove-

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coloured marble, is a beautiful bust of this young nobleman. He lost his life cannonading Bocca-Chica Castle, where both his legs were shot off, in the ship Prince Frederick, 1740.

While Britain boasts her empire o'er the deep,
This marble shall compel the brave to weep;
As men, as Britons, and as soldiers mourn,
'Tis dauntless, loyal, virtuous Beauclerk's urn.
Sweet were his manners, as his soul was great,
And ripe his worth, though immature his fate;
Each tender grace that joy and love inspire,
Living, he mingled with his martial fire;
Dying, he bid Britannia's thunder roar,
And Spain still felt him, when he breath'd no more.

Sir John Balchen. On this beautiful monument, in relief, is represented a ship perishing in a storm; and over it, in white marble, a bust of this great admiral. The enrichments, arms, and trophies, are well executed. He was lost on board the Victory, with near 1000 others, in 1744.

General Gueft. As fine a bust, and decorations, of white marble, as any in the abbey; which are placed on a base and pyramid of most beautiful Egyptian porphyry. This monument is finished in a very masterly manner. Died 1745.

Over the north door is a magnificent monument to Admiral Watfon. In the center of a range of palm-trees, is an elegant figure of the admiral in a Roman habit, with a branch of palm in his right-hand, receiving the address of a prostrate figure, representing the genius of Calcutta, a place he relieved. The figure, in chains, on the other side, is a native of Chandernagore, a place taken by the admiral. Died 1757.

George

George Montague Dunk, Earl of Halifax. This is a stately monument; the bust on which, is a striking likeness of his lordship. It is supported by Truth and Honour; the former holds a mirror, having his foot on a mask, treading on Falsehood; the latter is presenting the ensigns of the order of the Garter. Its various emblems allude to many public offices which he held. Died 1771.

On a pillar is a monument to Clement Saunders, esq. carver in ordinary to three kings of England. Died 1695.

Sir William Sanderfon. On a small table of alabaster is a bust of this gentleman. He was of the bed-chamber to king Charles I. Died 1676.

A beautiful monument to Jonas Hanway, esq. On the top of a pyramid is a lamp, emblematical of perpetual light, under which is a medallion of the deceased. Beneath is a sarcophagus, decorated with his arms (the motto *Never despair*), and festoons; and on it Britannia, with a lion, and the emblems of government, peace, war, trade, and navigation, represents the Marine Society giving cloathing to an almost naked boy, who receives them with gratitude: a second boy is imploring the like bounty; and a third, who is made happy by being fitted out and trained for sea, sustains a ship's rudder, and points up to the head of his benefactor. From behind the pyramid, on the right, flies a British flag over a conquered one; and on the left, that of the Marine Society, with the motto *Charity and Policy united*. He was the friend and father of the poor: by an active zeal he assisted the following charities: the Foundling Hospital, where hopeless infants were nurtured; the Magdalen, where friendless prostitutes were sheltered

and reformed; the Marine Society, by which hopeless boys were rescued from misery and ruin, and trained to defend their country. In short, he possessed a universal kindness, which was ever exerting itself for the relief of distress. Died 1786.

A very lofty and magnificent monument to Lord Chatham. The emblematical figures are large, pleasing, and well executed. A rich pediment supports Britannia: on her right-hand is Ocean, as representing the sea; he is crowned with sea-shells, and has his hand on the head of a dolphin. On her left-hand is Ceres, as representing the earth; she is crowned with flowers, and exhibits the fruits of the earth, &c. whose countenances are all expressive of sorrow at the loss of this great statesman. Above these are the figures of Prudence and Fortitude, ruling qualities in his lordship's character. And at the top is a full-length figure of his lordship as speaking, a striking likeness, in a graceful attitude. Died 1778.

Sir Charles Wager, admiral of the White. An elegant monument. The principal figure is Fame, holding a portrait of the deceased in relief, supported by an infant Hercules. The enrichments are naval trophies, instruments of war, navigation, &c. On the base, in relief, is the destroying and taking of the Spanish galleons in 1708. Died 1743.

Admiral Vernon. On a marble pedestal is a bust of that brave admiral; and Fame is crowning him with laurels. The ornaments are naval trophies. Died 1757.

John Hollis, Duke of Newcastle. A lofty, magnificent, costly, and well-designed monument. The principal figure represents the noble person to whose memory this stately mausoleum was erected.

In his right-hand is a general's staff, and in his left a ducal coronet. On one side the base stands a statue of Wisdom; on the other, one of Sincerity. On the angles of the upper compartment sit angels; and on the ascending sides of the pediment sit two cherubs, one with an hour-glass, alluding to the admeasurement of man's life by grains of sand; the other pointing upwards, to life everlasting. d. 1711.

William Cavendish, Duke of Newcastle. A stately piece of architecture, in the ancient taste, handsomely ornamented. Under a rich canopy of state lies the duke. Died 1676.

Grace Scott. Affixed to the adjoining pillar is a neat tablet to the memory of this lady. Died 1645.

Sir Peter Warren. A magnificent monument, of white marble, to this brave admiral, done by Roubiliac. A large flag, hanging to a flag-staff, spreads in natural folds behind the whole monument. Hercules is placing Sir Peter's bust on its pedestal; and on the other side is Navigation, with a laurel-wreath in her hand, gazing on the bust with a mixed look of melancholy and admiration. Behind her a cornucopia pours out fruit, corn, the fleece, &c. and near it are, a cannon, an anchor, and other decorations. Died 1752.

Sir Gilbert Lort. Cherubs and family arms ornament this monument. Died 1698.

Above is a very neat monument to Admiral Storr. It has a handsome bust of the admiral, and is ornamented with an anchor and naval trophies.

Turning to the right, and against the screen of the choir, is the effigy of a gentleman in full length, in a tufted gown; and, upon the base, a lady kneeling. They are Sir Thomas Hesketh, and Julian his wife. He died 1605.

Dame Mary James. A very neat monument. It is an urn wreathed and crowned with a viscount's coronet, on a handsome pedestal. Died 1677.

Hugh Chamberlane, M. D. and F. R. S. He lies upon a tomb-stone with his head uncovered, his right-hand upon his night-cap, and a book in his left. On each side are emblems of Physic and Longevity. Fame is descending with a trumpet in one hand, and in the other a wreath. Above are weeping cherubs. Died 1728.

A small but elegant piece to that famous musician Henry Purcell, esq. Died 1695.

Almericus de Courcy, Baron of Kinsale. His lordship is represented in full proportion, in armour, under a rich canopy, finely ornamented and gilt. See an account of him in our description of the Tower, p. 36. Died 1719.

Sir Thomas Duppa's monument is ornamented with flowers, foliage, and an urn wreathed. 1694.

Dame Elizabeth Carteret. The figure of this lady, and that of the winged seraph descending to receive her, have been much admired. D. 1717.

Sir Isaac Newton. A grand and expressive monument. He is recumbent, leaning his right-arm on four folios, thus intituled, Divinity, Chronology, Optics, and Phil. Prin. Matth. and pointing to a scroll supported by winged cherubs. Above is a large globe, projecting from a pyramid behind, whereon is delineated the course of the comet in 1680, with the signs, constellations, and planets. On this globe sits the figure of Astronomy, with her book closed, in a very thoughtful, composed, and pensive mood. Beneath is a most curious bass relief, representing the various labours in which Sir Isaac chiefly employed his time; as discovering
the

the cause of gravitation, settling the principles of light and colours, and reducing the coinage to a determined standard. The device of weighing the sun by the steelyard is bold and striking; and the whole monument has been much praised. D. 1726.

James Earl Stanhope. A lofty and magnificent monument. The principal figure leans upon his arm in a cumbent posture, having in one hand a general's staff, and in the other a parchment scroll. A cupid stands before him, resting himself upon a shield. Over a martial tent, sits a beautiful Pallas, holding in her right-hand a javelin, and in the other a scroll. Behind is a slender pyramid, answering to that of Sir Isaac Newton's. On the middle of the pedestal are two medals, and on each side the pilasters one. He was a soldier, a statesman, and a senator. Died 1721.

Thomas Thynne, esq. A fine piece of statuary. The chief figure is in a dying posture, and at his feet is a weeping cherub. He was barbarously murdered, as depicted, in relief, upon the pedestal, by three assassins, hired for that purpose by Count Koningsmarck, who shot him in his own coach, in Pall-Mall. Koningsmarck's design was a hope of obtaining Mr. Thynne's wife in marriage; but she detested the villainous deed, and afterwards married the great duke of Somerset. Murdered 1682.

Thomas Owen, esq. a judge of the Common Pleas. He is in his robes, at full length, leaning on his left arm. Died 1598.

James Kendall, esq. An oval monument on a death's head; on the top is a close helmet. 1708.

Dame Grace Gethin. A very stately monument, supported by the coats of arms of three different families. It bears the figure of a young lady

lady devoutly kneeling, with a book in her right hand, and her left is on her breast. On each side is an angel; one holding a crown, the other a chaplet, over her head: and on the ascending sides of the pediment are two female figures in a mournful posture. Died 1697.

An inscription to Elizabeth and Judith Freke, with their busts, in relief, on the sides. 1714, 1716.

Sir Thomas Richardson, Lord Chief Justice of England. A large and noble monument of black marble, on which is an effigy, in brass, of the judge in his robes, with a collar of SS. D. 1634.

To the memory of William Thynne, esq. a valiant soldier. He is represented lying at full length on a monument of marble and alabaster, gilt. Died 1584.

A monument to Dr. Richard Busby, master of Westminster school. It is a handsome monument, on which is the figure of this skilful grammarian, in his gown, looking earnestly at the inscription. He has an open book in his left-hand, and in his right he holds a pen. On the pedestal beneath, are a variety of books, and his family arms are at the top. Died 1695.

To the memory of Robert South, D. D. The design of this is something like the former, but not so well executed. The doctor is in his canonical robes, resting his arm on a cushion, in a cumbent posture, and his right-hand is placed on a death's head. In his left-hand is a book, which he seems to have just closed from reading, having his fingers between the leaves. Above is a group of cherubs issuing from a mantling. Died 1716.

Having now conducted you round the walls of the open parts of the abbey, we shall next proceed

to the ten enclosed chapels (the three last of which are laid in one), besides the chapel of Edward the Confessor, which stands in the center, and is inclosed in the body of the church.

Each Person pays 6d. to be admitted.

Of the Tombs, &c. in the Chapel of St. Benedict.

On the side next the area, is an antique tomb of free-stone to the memory of Archbishop Langham; it has an iron railing. A figure of the archbishop lies on the tomb. Died 1376.

A majestic and curious monument erected to the memory of Lyonel Cranfield, Earl of Middlesex. It is of black and white marble; and on it are represented, in cumbent postures, an ancient nobleman in his robes, with his lady. Died 1645.

A tomb to the memory of Dr. William Bill, Dean of Westminster. On the brass plate, is engraven the image of this gentleman, in his doctor's habit. Died 1561.

A handsome monument to the memory of lady Frances, Countess of Hertford. It is composed of a variety of marble: the lady is in her robes, in a cumbent posture; her feet are on the back of a lion, and her head rests on an embroidered cushion. The sculpture is nicely executed, and deserves attention. A stately temple is here represented, adorned with the ensigns and devices of the families of Somerset and Effingham. Died 1598.

Against the wall, on the south side, is a monument to the memory of Dr. Gabriel Goodman, dean of this church. Here is a kneeling figure of this gentleman, in his proper habit. Died 1601.

Beneath

Beneath the adjoining arch, is a neat table-monument, of white marble, to the memory of George Spratt, an infant. Died 1683.

As you go from this chapel to the next, affixed in the wall, is a monument to the children of Henry III. and Edward I. This has been a costly monument of Mosaic work; the sides are plain pannels, but the figures wrought on the top of the table, are of the same sort of stones as the floor before the altar. Above is a piece of church perspective, almost defaced.

Of the Tombs, &c. in the Chapel of St. Edmund.

On your left-hand, as you enter, is a monument to John of Eltham, second son of king Edward II. The figure of this gentleman is of white alabaster, habited like an armed knight; a coronet of greater and lesser leaves encircle the head, said to be the first of its kind. Some say this monument was erected to H. Holland, Duke of Exeter, who perished at sea in Edward IV's reign.

A fine monument to John Paul Howard, Earl of Stafford. It is of white marble, ornamented round the inscription with honorary badges of the Stafford family. Died 1762.

To the memory of William of Windsor (sixth son of Edward III.) and of Blanch of the Tower, his sister, so named from the place of their nativity. A small table-monument, and on it lie the effigies of these children; the boy is dressed in a short doublet, and the girl in a horned head-dress, the habits of their time.

To the memory of Nicholas Monck, Bishop of Hereford. This monument is placed against the wall. Died 1661.

To

To the memory of lady Frances Duchess of Suffolk. A tomb raised from the floor, and on it the figure of this lady, in her proper robes.

Affixed to the wall, over the Duchess of Suffolk's monument, is one to Mary Countess of Stafford, and her son Henry Earl of Stafford.

A majestic monument, of white marble, to Francis Holles. A youth in Grecian armour is represented sitting on a Greek altar. Died 1622.

To Lady Elizabeth Russel, daughter of Lord Russel. This altar is in the same taste as the former, but adorned in a different manner. The image is of white marble, and sits in a sleeping posture: beneath her foot is a death's head, at which she points with her finger. It has been said, that a bleeding of her finger had caused her death; but the design alludes to the composure of her mind at the approach of death, which she seems to consider only as a profound sleep, and that she should awake again in the gladness of a glorious resurrection; of which the Latin motto is a proof, "She is not dead, but sleepeth." An eagle, the emblem of eternity, stands on a florilege of roses, &c.

Within the rails of the former monument is a most grand one to the memory of John Lord Russel, and his son. This monument, which is of various-coloured marble and alabaster, is painted and gilt; the figure is in a cumbent posture, in his coronation robes; at his feet is his infant son.

Against the wall is a monument to Lady Jane Seymour, daughter to Edward Duke of Somerset. Died 1560.

And another to the right honourable the Lady Catherine Knollys. Died 1568.

Beneath

Beneath the window which fronts the entrance, is a very antique monument to Sir Bernard Brocas, chamberlain to Anne, queen of Richard II. It is a representation of a Gothic chapel, in which is the image of an armed knight, in a cumbent posture, having his feet on the back of a lion. Beheaded by the people who deposed Richard II. 1399.

A monument to Sir Richard Peckfall. The Latin verses on the basis of the pillars have been thus justly rendered:

Death can't disjoin, whom Christ hath join'd in love.
Life leads to death, and death to life above.
In heaven's a happier place, frail things despise,
Live well, to gain in future life the prize.

An ancient monument to Humphrey Bouchier. It is of grey marble; and in plated brass is the figure of a knight in armour: he has one foot upon an eagle, and the other upon a leopard, and his head reclines upon a helmet. He was slain in the battle of Barnet-field, 1471.

Another ancient monument to William de Valence. This is a wooden figure, lying in a cumbent posture on a wainscot chest, which stands upon a tomb of grey marble. Slain at Bayonne, 1296. It has been ornamented with images.

An elegant monument, partly enclosed, to Edward Talbot, eighth Earl of Shrewsbury, and Jane his wife. A pedestal of alabaster supports a table of black marble, on which are their figures. It is finely ornamented, and the carving on the marble is admired. Died 1617.

On the floor is a tomb to Eleanor de Bohun, wife to the Duke of Gloucester, son to Henry III.

She

She is represented in a widow's dress, with a barb and veil, cut in brass. Died 1399.

A table monument to Mary countess of Stafford, whose husband was beheaded in Charles II's time. It is of white marble. Died 1693.

A very ancient figure in a brass habit, engraven on a brass plate, is on a flat stone in the pavement, which covers the ashes of Robert de Walby, archbishop of York. Died 1397.

On the west side is a black marble grave-stone to the memory of Edward Lord Herbert; 1678.

Of the Tombs, &c. in the Chapel of St. Nicholas.

On the left-hand, as you enter, is a monument to Jane Clifford. It is of highly polished black marble, and ornamented with cherubims: the figures and scroll are of alabaster. Died 1679.

By the door, on the same hand, is an alabaster monument to Lady Cecil. Died 1591.

A very elegant temple to Anne Duchess of Somerset, wife to Edward Duke of Somerset. The marble is of various colours, and the whole is an admirable performance. Died 1587.

A stately monument to Lady Elizabeth Fane, wife to Sir George Fane. Died 1618.

Under this is an ancient monument to Nicholas Baron Carew, and Margaret his wife. It is of grey marble, curiously wrought. Both died 1470.

The portrait of Sir Humphrey Stanley, engraven on brass, is placed on a grave-stone beneath the last tomb. Died 1505.

A costly monument to Mildred, wife of the Lord Burleigh, and his daughter Lady Anne, Countess of Oxford. Here is a stately temple, divided into two compartments; one elevated over the other. In

the upper compartment lord Burleigh is represented as a venerable old man, habited like a knight of the garter, devoutly kneeling at prayer. In the lower compartment, in a cumbent posture, lie Lady Burleigh, and Lady Anne her daughter. Her children and grand-children are kneeling at her head and feet. Died 1589; Anne 1588.

A monument to William de Dudley, alias Sutton, bishop of Durham. Died 1483.

A grand monument to Lady Winifred, wife to John Paulet, Marquis of Winchester. On the base is the figure of an armed knight, kneeling; and opposite is a lady also kneeling. At her back lies an infant, in a cumbent posture, on a baptismal font, with a pillow under its head. The lady on the tomb is in her robes of state, and an embroidered cushion supports her head.

On the west side is a very antique free-stone monument to Lady Ross.

A very handsome monument of white marble, to the Duchess of Northumberland. In the center is a pyramid, with a flaming vase on top; at its base is a sarcophagus, on which, in bass relief, the duchess is represented in the character of Charity, surrounded by distressed objects, to whom she is cheerfully dispensing relief; her attitude is expressive of a desire to give to all. On one side is Faith, and on the other Hope: the altars against which they stand are adorned with festoons and rams heads, with flaming vases on top. Above is an urn, with two weeping genii mourning over it for her loss; and in the arch beneath is the Percy crescent over two hymeneal torches reversed, with the lion and unicorn sciant. Died 1776.

On

On the right is a Gothic monument to Lady Philippa, daughter of John Lord Mohun. Here is an antique image of a lady in her robes. Died 1433.

An elegant pyramid to the memory of Nicholas Bagenall, an infant, over-laid by his nurse. 1688.

Another beautiful pyramid to the memory of Anna Sophia Harley, daughter to the Hon. Christopher Harley, the French king's ambassador. She was a year old, and her heart is placed in a cup, fixed on the top of the pyramid. Died 1605.

In the middle is a handsome raised monument to the memory of Sir George Villars and his wife. It is of marble finely polished. Died 1632.

Tombs, &c. in Henry VII's Chapel.

This chapel is at the east end of the abbey, and is so nicely joined, that, at the first view, it seems to be the same building. It has been named *The Wonder of the World*.

On the *outside* the chapel are 16 Gothic towers, each coming from the building in different angles, and elegantly adorned with great ingenuity. The tops of these towers join the roof by Gothic arches. In the niches of the towers were formerly a number of statues.

But to proceed *within* the building. Beneath a majestic portico, is a flight of black marble steps, which lead to the gates of this chapel. On each side is a door, opening to the side-aisles; it being built like a cathedral, with a nave and side-aisles.

There is a large window at the east; and in the north and south aisles are 13 windows above, and as many below, all jetting into the Gothic towers; which are so admirable disposed, that the light inspires the spectator with reverence, and fills his eye with pleasure.

You can view no part of the workmanship of this chapel without admiration! The brass gates will strike your attention: they are of curious workmanship, and made in the manner of framework. In every other open pannel is a rose and portcullis, alternately.

The knights of the most honourable order of the Bath are installed in this chapel. Over their stalls hang their banners, swords, and helmets. Their stalls are also adorned with their arms, &c. on brass plates.

The cieling is lofty, embellished with a vast variety of figures. The stalls are of brown wain-scot, having Gothic canopies. On the seats, and beneath them, are strange uncommon devices, but all beyond description very elegantly carved.

The pavement is of black and white marble.

At the east end is the founder's tomb; on each side of which the side-aisles open to the nave.

Most excellent imagery adorn the walls of the nave and side-aisles; where are 120 large figures of patriarchs, saints, martyrs, and confessors, fixed in niches: beneath are imperial crowns, supported by angels; and a vast number of small statues. The whole are very much esteemed.

The roof, which is flattish, is supported on arches between the nave and the side-aisles, which turn upon twelve stately Gothic pillars, decorated with figures, foliage, and fruitage.

The height of this chapel is 54 feet, its length 99 feet, and its breadth 66 feet.

Henry VII. designed this chapel for the burial-place of such only that were of the blood-royal; and hitherto the remains of none have been admitted but persons of high quality, who have descended from some of our kings.

At the west end of this aisle is a fine table-monument to Margaret Douglas, daughter of Margaret Queen of Scots. She is represented in her robes, and her children are round the tomb. This monument is railed. Died 1577.

A very stately monument to the memory of Mary Queen of Scots.

In the south aisle is a table-monument to Margaret Countess of Richmond, mother to Henry VII. On it is the figure of this lady. Died 1509.

A very delicate figure to Lady Walpole, which was brought from Italy by her son Horace. 1737.

A monument to George Monk, and Christopher his son, both Dukes of Albemarle; and to Elizabeth, relict of the said Christopher.

The royal vault is at the east end of this aisle, and in it are repositied the remains of several kings, queens, &c.

Over them, in a wainscot press, is the effigy of king Charles II. in wax-work.

The vault belonging to the present royal family, is under a broad pavement, between the knights stalls.

In the body of the chapel, is the antique and stately monument of King Henry VII. and Elizabeth his queen, who was the last of the house of York who wore the English crown. It is of curious workmanship, and has been much admired. The figures of the royal pair, in their robes of state, are represented on a tomb of black marble, lying close together. A red dragon, the ensign of Cadwallader, supports the head of the tomb, and an angel the foot. King Henry VII. would boast of descending from Cadwallader, the last king of the Britons. Here are also portcullises, alluding

to his relation to the Beauforts, by the side of his mother; roses twisted and crowned, to commemorate the union of the royal houses of York and Lancaster. A crown, in a bush, is placed at each end, which refers to the crown of Richard III. found in a hawthorn near Bosworth-field, where was fought the famous battle; which ending in Henry's favour, he caused the coronation ceremony to be immediately performed on the spot, and was crowned with the crown which his competitor had lost. This tomb is enclosed in a chauntry of cast brass, most curiously wrought, and has been adorned with several statues.

In a small chapel, on the south side of Henry VII's tomb, is a monument of cast brass, in which are the figures of Lewis Stuart, Duke of Richmond, and his lady Frances. They are seen lying on a marble table, beneath a curious canopy of brass, supported by the figures of Faith, Hope, Charity, and Prudence. A handsome Fame is on the top, resting on her toe, to take her flight. Died 1623.

A pyramid of black and white marble supports a small urn, in which is the heart of Esme Stuart, son to the Duke of Richmond and Lenox. 1661.

Two coffins unburied, containing the bodies of a Spanish ambassador, and an envoy from Savoy. They are said to have been arrested for debt.

On the right-hand corner towards the east, in a wainscot-press, is the wax-work effigy of Catherine, relict of John Duke of Buckingham and Normandy. She is in the robes she wore at Queen Ann's coronation. The effigy of the Marquis of Normandy, her son, stands by her. He d. 1714.

At the corner of the great east window, in another wainscot-press, is the wax-work effigy of
Mary

Mary Duchefs of Richmond. Her grace is in the robes ſhe wore at Queen Ann's coronation.

You come now to a beautiful monument erected to John Sheffield, Duke of Buckingham. His grace is represented on an altar of curious marble, in a half-raiſed poſture, and in a Roman habit. At his feet ſtands Catherine his duchefs, weeping. The ſides are enriched with military trophies; and above is a fine figure of Time, who holds ſeveral buſtos in relievo, the portraits of their Graces' children. The Latin ſentences, his own writing, are thus rendered: Died 1720.

I lived doubtful; not diſſolute.

I die unreſolved, not unreſigned.

Ignorance and error are incident to human nature.

I truſt in an Almighty and All-good God.

Thou King of Kings, have mercy upon me!

In a chapel, on the north ſide of Henry VII's chauntry, is a very ancient monument to George Villars, Duke of Buckingham. He is represented, with Catherine his duchefs, lying on a tomb, which is ſupported by ſeveral emblematical figures in braſs, gilt with gold: the chief are, Neptune in a ſorrowful poſture, with his trident reverſed, and Mars with his head cruſhed.

The entrance to the north aiſle is from the nave of this chapel; where is a lofty pyramid to Charles Montague, Lord Halifax. It is ſupported by two braſs griffins, gilt, on a pedeaſtal of curious marble. Died 1715.

Among ſome monuments of leſs note is one to George Saville, Marquis of Halifax. Died 1693.

A grand monument to Queen Elizabeth. 1602.

A tomb to Mary, daughter of James I. It has the figure of a child. Died an infant, 1607.

A monument to the memory of Sophia, daughter of James I. who lived three days. A child is represented in a cradel. Died 1606.

On the end wall is an elegant altar to the memory of Edward V. and his brother, who were murdered in the Tower 1483. See p. 37. It was erected by King Charles II.

As you leave the left aisle, in a wainscot-press, is the wax-work figure of General Monk, who was so active in the restoration of Charles II. He is represented in armour, and his ducal cap is generally made use of by your guide to receive your bounty; few persons going away without giving something.

Monuments, &c. in the Chapel of St. Paul.

On your left-hand is a handsome monument, erected to Sir John Pickering, knt. Died 1596.

On an ancient monument are the effigies of Sir James Fullerton and his lady.

About the middle is a table-monument to Giles Lord Daubeny, and Elizabeth his lady. It is railled, and on it lie their effigies. Died 1507, 1500.

A grand monument to Sir Thomas Bromley, one of Elizabeth's privy-council. It is of alabaster, having pillars of Lydian marble, gilt; on the table lies the figure of a venerable person in a chancellor's habit, and on the base are his four sons and four daughters kneeling. Died 1587.

A plain, but stately monument to Sir Dudley Charleton, afterwards Viscount Dorchester. He is represented sitting in a half-raised posture.

Eastward is a majestic monument to the memory of Frances, Countess of Suffex. It is of alabaster, and on it lies her effigy. Died 1589.

A monument to Sir Henry Belasyse, lieutenant-general in the reign of William III. Died 1717.

A monument to Lady Anne Cottington, wife to Francis Lord Cottington. It is of black touchstone, and is different from any other in the abbey. On the top is the bust of this lady. Died 1633. Beneath, on a table-monument, lies the figure of Francis Lord Cottington. Died 1652.

An antique Gothic monument to the memory of Lewis Robert, or Robsart. This gentleman was a foreigner, and standard-bearer to Henry V.

Tombs, &c. in the Chapel of St. Edward.

This is an awful place, in which the ancient venerable shrine of St. Edward stands in the centre, but it is defaced and abused. He was the last of the Saxon race. This shrine was erected by Henry III. upon the canonization of Edward the Confessor, by Pope Alexander III. who caused his name to be placed in the catalogue of saints. Died 1066. Canonized 1269. Edward I. son to Henry III. made an offering to this shrine of the Scotch regalia and chair, which are here preserved and shewn to strangers. See p. 114.

On the north side of this chapel is an ancient tomb of admirable workmanship and materials, the panels being of polished porphyry, and the Mosaic work round them of gold and scarlet. The effigy of Henry III. upon it, is of gilt brass. Died 1272.

An ancient table-monument, on which lies the effigy of Eleanor, queen to Edward I.

A large plain coffin, of grey marble. This rough, unpolished tomb, encloses the body of the glorious king Edward I. called Long-shanks. Died 1307. In May, 1774, this large stone sarcophagus was opened; when, in a coffin of yellow-stone, the royal body was found in perfect preservation, wrap-

wrapped in two wrappers; the inner one, which was gold tissue, being strongly waxed, was fresh; the outer one was more decayed. His face had over it a silken covering, so fine and so closely fitted to it, as to preserve the features entire. His hands were also entire. And the feet, which were enveloped in the mantle that went round his body, were sound, and the toes distinct. It has been thus preserved above four centuries and a half, by virtue of the embalmment originally bestowed on it. The strictest care was observed in re-placing every thing about it; so that, perhaps, it may last as many centuries longer.

A small monument, covered with a slab of black Lydian, polished, to Elizabeth Tudor, second daughter of Henry VII. Died 1493, aged 3 years.

Another table-monument to Margaret, daughter of Edward IV. Died 1472, aged nine months.

Next to this chapel is that of Henry V. parted from it only by an iron screen, on each side of which are images as big as life; and guarding, as it were, the stair-case ascending to the chauntry over it. Here you will see the magnificent tomb of that glorious and warlike Prince Henry of Monmouth; that being the place of his nativity.

An ancient tomb of black marble, to Philippa, queen to Edward III. Died 1369.

The tomb of Edward III. It is covered with a Gothic canopy. On a table of grey marble lies the effigy of this prince. At the head is the shield and sword which were carried before him in France, 1377.

Another tomb, to Richard II. and his queen; over which is a canopy of wood, remarkable for a curious painting of the Virgin Mary and our Saviour,

Saviour, still visible upon it. He was murdered 1399. She died 1394.

In a wainscot press, is the wax-work effigy of Edmund Sheffield, Duke of Buckingham. 1735.

Tombs, &c. in the Chapel of St. Erasmus.

On your right-hand is a monument to the memory of Mrs. Mary Kendall. Died 1710.

Here is an antique monument to the memory of Sir Thomas Vaughan.

A monument to Col. Edward Popham and his lady. Beneath a lofty canopy are represented their figures, as large as life, in white marble. They are resting their arms, in a thoughtful posture, upon a marble altar, where lie the gloves of an armed knight.

A monument to Thomas Carey, second son to the Earl of Monmouth. Died 1668.

About the middle is a large table-monument to Thomas Cecil, Earl of Exeter. He is represented in his robes, having his lady on his right side, and on his left a vacant space, designed for his second wife; which she expressly forbid by her will, her pride not suffering her to accept of a place on his left side.

Against the east wall, is a very grand monument to Henry Carey. Died 1596.

Affixed to the south wall, is a very old stone monument to Thomas Ruthall, Bishop of Durham. He is in the habit of a bishop. Died 1524.

An ancient stone-monument to William of Colchester. On it lies his effigy; a lamb supports the feet, and an angel the head.

An antique monument to George Flaccet, Abbot of Westminster, in the reign of Henry VII.

The stone coffin of Thomas Mything, Bishop of Hereford, is placed on the last monument.

The

The Chapel of Islip, otherwise St. John Baptist.

In this chapel are only two monuments worth notice: one to the memory of John Islip, the founder, who was Abbot of Westminster. It is a plain marble table, supported by four small pillars of brass, and is placed in the center. Died 1510.

The other to Sir Christopher Hatton, which is worth observing. Here is the figure of a knight in armour, and a lady in deep mourning, both resting on the ascending sides of a triangular pediment, parted in the middle by a trunkless helmet. In the center of a neat piece of architecture, above their heads, is a scroll, with their arms, held by naked boys; the one over the knight has his torch put out and reversed, shewing that Sir Christopher died first; the other over the lady, has his torch erect, and burning, to signify her surviving him. Chancellor of England in the reign of Queen Elizabeth. Died 1619.

In the chauntry of this chapel, in wainscot-presses, are the wax-work effigies of king William and queen Mary, with queen Anne and queen Elizabeth; all in their coronation-robes.

In another wainscot-press is a wax-figure of the late Lord Chatham. It has a striking likeness of his Lordship, and the figure is dressed in the same cloaths and robes which he wore when seized with his last illness in the house of lords.

Tombs, &c. in the Chapels of St. John the Evangelist, St. Michael, and St. Andrew.

Three chapels laid into one.

A curious table-monument to Sir Francis Vere is placed in the center of this chapel; a gentleman
famed

famed for learning and arms. Four knights kneeling support this monument, and on it lie the several parts of a complete suit of armour: beneath, in a loose gown, on a quilt of alabaster, lies the effigy of Sir Francis. Died 1608.

Close to the wall, on the east, is a monument to Sir George Holles, Sir Francis Vere's nephew, and major-general under him. The siege of a town, in relief, is represented on the pedestal. A general on horseback is the principal figure; he holds a battoon, and has received a blemish in one of his eyes. On one side sits Bellona, and on the other Pallas, lamenting this warrior's death; who is represented standing erect upon a lofty altar. Died 1626.

An antique monument, which has an image curiously engraven on brass, representing John de Eastney, an abbot, in his mass-habit. Died 1498.

A figure of Sir John Harpedon, on a grey marble stone, armed as a knight, resting his head on a greyhound, and his feet on a lion. Died 1457.

A tomb of free-stone to Sir Thomas Parry; queen Elizabeth's treasurer of the household. 1560.

Here is a masterly performance of Roubiliac's, erected to the memory of Joseph Gascoigne Nightingale and his lady, and is most excellent. Ye lovers of ingenuity, behold and admire it! Beneath is represented, silyly creeping from a tomb, the grim-visaged king of terrors, pointing his unerring dart at the lady above, who is expiring in the arms of her husband; at the sight of whom he is suddenly struck with astonishment, horror, and despair, and would fain put by the fatal stroke. She died 1734. He 1752.

To the north is a fine monument to the memory of Sarah, Duchess of Somerset, relict of John Seymour,

mour, Duke of Somerset. She is in a modern dress, under a canopy of state, resting upon her arm, and looking earnestly at a group of cherubims issuing from the clouds. On the base, two charity-boys, one on each side, are lamenting her death. Died 1692.

Opposite Nightingale's, is a magnificent monument erected to the earl of Mountrath and his lady. There is great merit both in its design and execution. Above is a view of the glorious mansions of heaven, with cherubim and seraphim: beneath is the countess as rising from the dead, with an angel assisting her flight to eternal happiness, where another angel is ready to receive and crown her with glory. Erected 1771.

A majestic monument to Sir Henry Norris, his lady, and six sons, is placed in the center. It is beautifully ornamented, and has a fine representation of an encampment, in relief.

A neat monument to Susanna Jane Davidson. On an oval ground is represented, in relief, the dying lady, in whose breast Death has struck his dart: an angel supports her, and points to her heavenly passage. A pleasing face is exhibited above the inscription. Died 1767.

A monument to Ann Kirton. Died 1603.

In one corner is a very ancient monument to the memory of Abbot Kirton. His portrait is supported by eagles crowned, and has several labels in black letter round it. Died 1466.

Of the Tombs in the Area.

As you return from the chapels, in the area, on your right-hand, is a stately monument to Lord Ligonier, commander in chief of his majesty's forces.

forces. It is a masterly performance. The principal figure is History, resting on a sepulchral urn, on which are the arms and ensigns of the order of the Bath; in her right-hand she holds a pen, and with it points to a scroll in her left, whereon are recorded the ten chief battles in which he distinguished himself. On the stand of the urn, each side of which is adorned with trophies of war, is his lordship's portrait, in profile. On the carriage of a cannon is a Roman coat of mail, in which the emblem of Fortitude supporting the laureled helmet represents the soldier at rest. Behind History is a pyramid, and on the top of it his lordship's crest. Above are medallions of Britannia, and four of her princes, whom he served about 70 years. 1770.

On the left is a noble monument to Major General Wolfe, a brave officer; who, after surmounting innumerable obstacles in the conquest of Quebec, received a ball in his breast, and expired in the moment of victory. At this instant he is here represented, with his hand covering the wound which the ball had made, and falling into the arms of a grenadier; who catches and endeavours to support him, at the same time pointing to the clouds, where Fame, in the character of Victory, is ready to crown him with a wreath of laurel. On the pyramid, in relief, is the Highland serjeant who attended him, whose inexpressible sorrow is most admirably shewn by the sculptor. Two lions support the monument, and wolves heads decorate the flanks. On the front, in alt relief, is an excellent representation of the landing the troops at Quebec. Slain 1759.

A table-monument to Bishop Duppa. D. 1662.

A neat plain monument to Sir James Adolphus

Oughton, commander in chief in North Britain. It is of Carrara white marble. On the top of the tablet is a cornice, which supports a vase, decorated with serpentine flutes, which encircle a medallion of Sir James. Died 1780.

On the west side of the door of St. Erasmus's chapel, is a monument to Juliana Crew, daughter of Sir Randolph Crew. Died 1621.

On the east of the same door is a monument to Jane, the wife of Sir Cleppesby Crew. D. 1639.

Over the door is a monument to Dr. Barnard, Bishop of Londonderry. Died 1768.

Adjoining is a monument to the memory of Admiral Holmes. The admiral is represented in a Roman warlike habit, having his right-hand placed on a cannon, mounted on a carriage. At the back is an anchor, a flag-staff, and other naval ornaments. Died 1761.

A monument to William Pulteney, Earl of Bath. Here is a large urn with the family arms, and the figures of Wisdom and Poetry on each side. Over is a medallion of the earl. Died 1764.

A monument to Esther Dela Tour de Gauvernet, the lady of Lord Eland. The lady is represented on her death-bed, with a friend weeping over her, done finely in relief. Died 1694.

A monument to Mrs. Ch. Kerr. Died 1694.

A neat monument of black marble, with a bust of brass, having the figures of Apollo and Minerva holding a laurel-wreath over it, very elegantly designed. This is erected to Sir Robert Aiton, a poetical writer. Died 1638.

A large monument to Sir Thomas Ingram, chancellor of the duchy of Lancaster. Died 1671.

A remarkable bust of Richard Tufton. D. 1631.

Among

Among other observations on these monuments, you have noticed their several states: some gradually decaying; others (very old), removed to make way for new ones, which, in future time, must expect the same fate. These remarks bring us to the following conclusion and reflection:

A walk in Westminster-abbey, among the tombs of heroes, patriots, poets, and philosophers, affords a noble amusement. Surrounded with the shades of your great forefathers, you feel the influence of their venerable society; and in your contemplations grow fond of fame and virtue. Here you may be delighted with the solemn conversation of the dead; contemplate human life, and trace mankind through all the wilderness of their frailties and misfortunes, from their cradles to the grave; and ruminate that this sacred repository of fame and grandeur will at last, by the unavoidable decays of time, bury the whole collection of antiquities in general obscurity, and be the monument of its own ruin.

Of St. James's Park.

THE Park was an uncultivated, swampy piece of ground, which king Henry VIII. enclosed, laid it out into walks, and collected the water into one body. It was afterwards much enlarged and improved by Charles II. who planted it with lime-trees, and formed a beautiful vista, near half a mile in length, called the Mall, adapting it to a

play at bowls so called. He also formed the canal, which is 100 feet broad, and near 2800 long: and George III. has still farther improved this park by considerable alterations.

It is near a mile and a half in circumference, contains about 100 acres of ground, is surrounded with magnificent structures, and is always open for company; who resort there in great abundance. It enjoys a fine situation, is laid out with a very agreeable air of negligence, and affords many pleasant walks, shaded by lofty trees.

At the east end is the Parade, a fine open spot, where the soldiers are exercised. About half way up the Mall you have a picturesque view of Westminster-abbey, &c. On the side of the Mall is the royal palace, an irregular brick building, of a mean appearance without, but contains many magnificent apartments. It was built by Henry VIII. on the site of an old hospital, founded before the Conquest, for 14 leprous maids, and dedicated to St. James; from which the palace and park derive their name. On the other side the Park is an exceeding pleasant walk, called the Bird-cage walk.

St. James's Palace is the winter and town residence of the Court. In the street-front it appears like an old gate-house, which is an entrance into a square court, with a piazza on the west side of it, leading to the grand stair-case. This stair-case leads to the gallery, where persons resort on Sunday about noon, to see their majesties and the nobility go to the royal chapel. If you are desirous of seeing the king and queen, &c. this is the best place you can have to satisfy that curiosity. You must

must be there about half after one o'clock at farthest; but if sooner the better: make no hesitation, but walk immediately up stairs; though sometimes you are obliged to give the centinels a few pence first. Or about four o'clock their majesties may be seen in the park, either in chairs or coaches, as they return to Buckingham-house from chapel.

Near the top of the Mall, on the right-hand, is the Green Park. If you enter by the first little gate, you are led by a very pleasant walk along the front of an elegant row of buildings, to a noble bason of water, situate on the top of the park; from whence the eye commands a good and extensive prospect. If you continue your walk round, you reach a small but agreeable wilderness, by the Ranger's house. Proceeding farther, you come to Constitution-hill, which leads down to the Queen's Palace.

Of the Queen's Palace. It is in every respect a fine building, delightfully situated at the west end of St. James's Park; the front commanding a full view of the park and the grand canal. Before the house is a spacious court, enclosed with iron rails; and behind it are very extensive gardens.

This noble edifice is built of brick and stone, and each front has two ranges of pilasters, of the Corinthian and Tuscan orders. On each side of the buiding are bending colonades and arched galleries, elevated on columns of the Tuscan, Doric, and Ionic orders, crowned with vases and balustrades. These colonades join the offices at the extremity

tremity of the wings to the main building; and each of these offices is crowned with a turret, supporting a dome, from which rises a weather-cock.

It was originally called Arlington-house; but being purchased by the late duke of Buckingham's father, he rebuilt it in 1703; and it was called Buckingham-house till the year 1762, when his present majesty gave 28,000*l.* for it, and named it the Queen's Palace, from the pleasure her majesty took therein. It is now thoroughly repaired in an elegant taste. Their majesties have made great improvements in the house, by buildings, &c. and much enlarged the gardens, at the expence of about 28,000*l.* more.

Many choice pictures have been brought hither from Kensington and Hampton-court, particularly the famous cartoons of Raphael (brought into England by king William), which, for design and expression, exceed every thing of the kind.

Adjoining to the road, on the south side of the garden, is a spacious and elegant riding-house, said to be built according to the plan and design of his majesty.

Of the British Museum.

THE choice and valuable collection repositied in Montague-house, Great Russel-street, Bloomsbury, under the name of the British Museum, is an honour and ornament to this nation.

The Museum is open from nine o'clock till three, except Saturdays and Sundays, and in the
Christ-

Christmas, Easter, and Whitsun holidays; and, excepting that in May, June, July, and August, it is open only in the afternoon, from four to eight, on Mondays and Fridays.

The hours of admission are, at nine, eleven, and one; but in the four summer months, on Mondays and Fridays, at four and six in the afternoon. Each company may remain in the Museum two hours, provided they come punctually at the time appointed in their tickets.

The method of applying for tickets: you must deliver in a list to the porter, containing the christian and surnames of each person who is desirous to have a ticket, together with their titles, ranks, profession, or trade, and their several places of abode; and if you mention any particular time you would wish to be admitted, perhaps the gentlemen of the house may indulge you in that respect. The porter will inform you when you may call for the tickets.

The shortest lists, that is, of five, four, three, or under, are always marked first.

Such as have obtained tickets, and cannot come, are earnestly desired to return them to the porter as early as they can, that others may be admitted in their stead.

When the list of names for admission are entered in the book, the tickets must be fetched away, at the latest, by ten in the morning, the day before the time of admission; or they will be otherwise disposed of; no lists being ever sent to any of the parties.

If any one comes with another person's ticket, the name of the person so coming must be written on the back of the ticket; otherwise the officers may

may turn any one away who shall presume to get admittance under a fictitious name or character.

No one is to take any thing from its place; but, if he wants to examine any article more particularly, he is to apply to one of the officers for it.

In 1753, the British parliament having passed an act for purchasing the Museum of the late Sir Hans Sloane, and the collection of manuscripts of the late Lord Oxford, called the Harleian Library, for the use of the public, 26 trustees were appointed and incorporated, to provide a repository for these and some other collections, which repository was to be called the British Museum. These trustees elected 15 other trustees, and having bought Montague-house, fitted it up for the reception of these collections. They appointed proper officers to superintend the Museum, and ordained certain statutes with respect to the collection contained in it.

The publick were admitted to view it in 1757.

The collection of Sir Hans Sloane consists of a very great number of natural and artificial curiosities, valuable remains of antiquity, and a large library, all which cost him 50,000 l.

It was purchased by parliament for	£. 20,000
For Lord Oxford's manuscripts was paid	10,000
The purchase of Montague-house was	10,000
There was spent in repairs, making alterations, and conveniencies	} 15,000
For supplying salaries for officers, and other necessary expences, there was	
vested in the public funds	30,000

All which money was raised by lottery 85,000

The library, including drawings, manuscripts, and prints, amounts to about 60,000 volumes.

Of

Of medals and coins, ancient and modern,
there are in all 23,000.

Cameos and intaglios, about 700.

Seals, 268.

Vessels, &c. of agate, jasper, &c. 542.

Antiquities, 1125.

Precious stones, agates, jaspers, &c. 2256.

Metals, minerals, ores, &c. 2725.

Crystals, spars, &c. 1864.

Fossils, flints, stones, 1275.

Earths, sands, salts, 1035.

Bitumens, sulphurs, ambers, &c. 399.

Talcs, micæ, &c. 388.

Corals, sponges, &c. 1421.

Testacea, or shells, &c. 5843.

Echini, echinitæ, &c. 659.

Asteriæ, trochi, entrochi, &c. 241.

Crustaceæ, crabs, lobsters, &c. 363.

Stella marinæ, star-fishes, &c. 173.

Fishes, and their parts, &c. 1555.

Birds, and their parts, eggs, and nests of different species, 1172.

Quadrupeds, &c. 1886.

Vipers, serpents, &c. 521.

Insects, &c. 5439.

Vegetables, 12,506.

Hortus ficcus, or volumes of dried plants, 334.

Humana, as calculi, anatomical preparations, 756.

Miscellaneous things, natural, 2098.

Mathematical instruments, 55.

A catalogue of all the above is written in 38 volumes in folio, and 8 in quarto. But a great many articles have been added since this catalogue was taken.

His late majesty added to this Museum the royal library of books and manuscripts collected by the several

several kings of England; and the late major Edwards left it a fine collection of books, together with 7000*l.* in reversion, for purchasing manuscripts, books, medals, and other curiosities.

Here are likewise deposited the manuscripts collected by Sir Robert and Sir John Cotton; benefactions by Mr. Wortly Montague and Dr. Gifford; a large collection of plays, by Mr. Garrick; and a copy of every book entered at Stationer's-hall.

In 1772 the parliament purchased Sir William Hamilton's large collection of Etruscan, Grecian, and Roman antiquities, to be deposited in the British Museum.

Here are also a prodigious number of South-Sea curiosities, collected by Mr. Banks in his voyage round the world.

A general and particular account of the very many and various articles here deposited would fill many folio volumes. However, as far as the nature and plan of this *little*, permit us to say, *Useful Companion*, will admit, we shall communicate information.

In the British Museum are three departments. One of *Manuscripts, Medals, and Coins*; that of *Natural and Artificial Productions*; and the department of *Printed Books*: besides many articles in the hall, in the first room above stairs, and other places, which are not comprehended in any particular department.

In the hall are blocks of hard marble, brought from the Giant's Causeway in Ireland; a piece of serpentine marble, called Ophites, from a resemblance to a serpent's skin.

A cubic piece of lava, from Mount Vesuvius.

A painted genealogical tree of a Venetian family.

The

The head of a very particular kind of buffalo, covered with long wool instead of hair.

A very curious model of a bridge; some sea-compasses, and several magnets and apparatuses, serving to shew the magnetical powers in philosophical uses. In one corner are two coffins of Egyptian mummies.

The Fresco paintings on the side of the staircase are, Caesar and his military retinue: the chiefs of the provinces he had in part subdued attending on him, and others on their knees, imploring his protection or assistance.

In a compartment are the feasts and sacrifices of Bacchus.

In another, the rivers Nile and Tiber are represented by emblematical and gigantic figures; and there are views of emblematical landscapes, and several fine pieces of architecture.

On the cieling is the story of Phaeton: the gods are assembled, and the youth appears asking Phoebus to permit him to drive his chariot for a day. He consents, and in another part is seen conducting him to the chariot; Diana is near them, and Juno is attended by Iris.

Farther on, Phaeton, with all the ardour of youth, is driving the sun's chariot, accompanied by the hours in the form of women. Time is represented by Saturn; Eternity, by a woman holding a serpent; and Cybele, or the goddess of the earth, appears also.

As you go up stairs, there is the busto of Sir Hans Sloane, on a pedestal.

In the first room, the story of Phaeton is completed on the cieling. The gods are assembled; and whilst Jupiter is casting his thunder-bolts at

Q

Phaeton

Phaeton falling from the chariot, you see Saturn, Apollo, Mars, Neptune, Juno, Diana, Venus, Cupid, Mercury, Minerva, and Bacchus, in various attitudes, and agitated by different passions.

The histories are said to be painted by La Fosse: the flowers, and some of the ornamental parts, by Battiste; and the architecture and landscapes by Rousseau.

Many excellent portraits of illustrious personages hang up in such rooms as contain presents which have been given by the persons they represent.

Here are two Egyptian mummies, and some small earthen idols, &c. buried with the deceased.

The Egyptians believed the existence of the human soul after its quitting the body; and that the spirit, which animated the living body, was continually hovering about it after its disunion; therefore they endeavoured to preserve the deceased, that the soul might be inspired with a kind of pleasing idea of its former union.

This was done three several ways:

The first, for common people, consisted only of salting the viscerated body after a particular manner, having first cleansed it from all impurities, drying it either by a natural or artificial heat, and placing it in a fine sycamore coffin.

The next, for those of a higher rank, was embalming them with a kind of resinous or bituminous substance, properly mixed with cheap and ordinary drugs. Some say they used much of a resinous substance which swims on the surface of the dead sea in Judea, called Jews Pitch. The coffins of these were of a better kind of sycamore, painted with various colours, and superstitious hieroglyphics.

The

The most expensive method was for those of eminent stations: the brains were first extracted, perhaps through the nostrils, and the corpse viscerated in a curious manner, without injuring the outward part of the body, which was thoroughly cleansed. They next proceeded to fill the cavities with bituminous and aromatic substances, properly prepared and mixed, using the most precious and costly gums, balsams, and spices. A licuid being prepared, in which a quantity of the above substances had been dissolved, they boiled the body therein, that the most remote part of every muscle might be strongly impregnated with the embalming quality. Then they dried the body (the method of doing which is not with certainty known), and wrapt it round with bandages of linen cloth, and the bark papyrus; filling up the hollow parts, and sometimes the cavity of the belly, with small earthen figures, impressed with superstitious hieroglyphics. They were deposited in coffins ornamented with gold and hieroglyphics.

The saloon is finely ornamented with Fresco paintings, consisting of architecture, stair-cases, flowers, statues, &c. The dome is supported by several atlantes; and on it is represented a council of the heathen gods.

In the different compartments,

The giants are turned out of heaven.

Mercury is seen ready to receive his orders, as messenger of the gods.

In another appear Ceres and Neptune, Pan and Amphitrite.

Phaeton is represented driving the chariot of Phœbus, preceded by Aurora, and properly attended by the hours.

*The Department of MANUSCRIPTS, MEDALS,
and COINS.*

The first room contains two several collections of manuscripts.

Bibliotheca Regia MSS. These manuscripts are upwards of two thousand volumes.

In this collection are some very ancient copies of the Holy Scriptures, and translations of them into many different Oriental and other languages.

Some old curious manuscripts, treating on the subject of religion, in various languages.

Large volumes of history, finely written, ornamented in a most elegant manner with paintings.

Bibliotheca Cottoniana MSS. The Cottonian manuscripts are ancient and noble, consisting of original charters, deeds, &c. and many ancient copies of several parts of the bible.

Here is the original of that great bulwark of our liberties, the Magna Charta.

Bibliotheca Harleiana MSS. A part of the Harleian manuscripts; containing many curious copies of the bible, and the different parts of it, in various languages.

Some original manuscripts, of divinity and ecclesiastical matters; alcorans, and other Turkish books; and a Thorah, the five books of Moses, finely written in Hebrew, on a vellum roll.

Here is a series of English medals, beginning with William Rufus, and reaching down to the present times.

Bibliotheca Harleiana II. This room contains another part of the Harleian manuscripts, treating chiefly of philosophical, historical, and philological subjects, in a variety of languages.

In

In this room is a series of French medals, beginning with those of Pharamond.

Harleiana III. Chartæ & Rotuli. This room contains the Harleian collection of original (or very ancient and authentic copies of) charters, acts of parliament, deeds, warrants, rolls, &c.

Here are carefully preserved, in several small cabinets, Sir Hans Sloane's collection of medals.

Bibliotheca Sloaniana MSS. Sir Hans Sloane's manuscripts. A valuable collection, though not so ancient as those before mentioned. Their subjects are comprehensive, and of general use.

In this room is a table of the pontifical medals, beginning with Martin the fifth (the first of the popes who struck them good), and carried on in a chronological series to the present times.

The Department of NATURAL *and* ARTIFICIAL PRODUCTIONS.

Collectio Sloaniana. Many pieces of antiquity, of urns, vessels, &c. used by different nations.

Many modern articles, brought from distant nations, particularly from America.

Antiquitates Ægyptiacæ. In the repositories bearing this title, are a vast number of Egyptian antiquities: bronze figures of Isis, Osiris, &c.

A great variety of small earthen figures, shaped like mummies, some adorned with hieroglyphics, urns, idols, Egyptian priests, &c.

Small amulets with loops to them, which the Egyptians wore about their persons, as charms or preservatives against bad fortune, &c.

Representations of animals and insects made of marble, agate, cornelian, &c.

Antiquitates Etruscae. The repositories under this title contain Etruscan antiquities.

Here are various figures of gods in bronze. A number of vessels of different forms, &c. made of pale red earth; jars with triangular mouths, to pour water on the hands of the priests, or for libations in their sacrifices; dishes of various shapes and sizes; urns of plain alabaster; others very large, ornamented with figures and inscriptions.

Antiquitates Romanæ. Roman antiquities, consisting of several ancient figures, bustos, and basso relievos of various kinds, and other rare articles.

Sacrificing vessels in marble. Bronze figures of Venus, Cupid, Hercules, &c.

Sacrificing Instruments. A variety of odd-fancied metal lamps; some like animals and monsters.

A sacrificing knife, chalices, ladles, and other instruments of brass, used by the priests.

Lacrymatories. Glass, or earthen phials. At Roman funerals, the friends of the deceased used to fill them with their tears, and deposit them with the ashes.

A number of earthen sepulchral lamps of various forms, with inscriptions on them. Roman and British urns, wherein the antients, after having burnt the bodies of the deceased, deposited their ashes, burying them with the lamps, lacrymatories, &c. just mentioned.

Antiquitates variæ. T. Hollis, armr. dono dedit. A collection of antiquities of various kinds, which T. Hollis, esq. gave to the Museum.

An alabaster round urn with a cover, and another of the same kind, but square: these were for the purpose of depositing ashes. Figures of Egyptian idols, priests, &c. Roman gods, heroes, &c.

and

and some more Etruscan vessels. Some large earthen jars, which the antients used for filtration of liquids,

American Idols. They are made of earth, and either burnt or hardened in the sun.

A Japanese pagoda; a model of a temple, with an idol in it. Indian pots, and many other domestic articles.

A nest of baskets made of the bark of a tree, and edged with porcupine quills. Some bastinadoes, used by the Turks to beat the soles of the feet of offenders.

On the table of Roman antiquities are several curious heads, bustos, &c.

Among some bronze figures is one particularly worthy of remark, the naked body being covered with a rough substance, bearing a great resemblance to the porcupine man, who lately died in England.

T. Hollis, armr. dono dedit. Articles given by T. Hollis, esq. particularly thread, corn, hinges, and other matters, brought from the ruins of Herculaneum.

Letheullier, dono dedit. Articles given by Mr. Letheullier. Some Egyptian idols of a small size. A curious cork model of the ruined temple of the goddess Cybele, near the city of Rome.

Over the repositories are a variety of American household utensils made of vegetables, chiefly gourds; and some snow-shoes, and sledges, used in the northern nations of Europe.

Shields, drums, targets, and other instruments of war. Hats, fans, &c. all brought from distant parts of the world.

Collectio Sloaniana. This room contains a collection of minerals and fossils, under their proper titles:

Silices. Achates. Sardi. Many specimens of flints, agates, and cornelians.

Isopes. Jaspers; the blood-stone; serpentine marble; the Nephritic stone; florid jaspers: on some are delineated by the hand of nature, representations of rivers, trees, landscapes, ruins of buildings, &c. Egyptian pebbles.

Marmora. Alabastra. Several kinds of marble and alabaster.

Spata. Selenites. Spars and moon-stones.

Chrystalla. Chrystals.

Apyri. Sulphura. Specimens of stones that resist fire; different kinds of sulphurs; the cotton-stone; ambers; bitumens, jets, coals, and Jews pitch.

Mineralia. Metallica. A large collection of ores, from almost all the known mines in the world, as lead, silver, gold, tin, &c.

In one of the tables near the windows are a variety of agates, onyxes, and fardonyxes. A rough Egyptian pebble, broken into two parts; on each piece is a perfect resemblance of the head of Chaucer, which is the work of nature.

A great number of specimens of precious stones of all kinds, opake, and transparent, rough, and polished, some loose, and others set.

A great variety of pearls, particularly one of a purple colour, and another in the form of a bunch of grapes.

A remarkable pair of gloves made with a beard of a muscle; near them is the muscle shell.

In the table near the window, among the models of diamonds, is that of Pitt's brilliant, bought

by

by the king of France for 120,000*l*. Its weight is 136 carats and three-quarters.

A model of a fine rose diamond, weighing 139 carats, and a half; but is not so valuable as the former, as it has not so fine a lustre. It was bought by the Emperor of Germany.

A variety of crystals manufactured into vases, cups, boxes, &c. Pieces of coral, finely cut in various shapes. Amber curiously manufactured into bells, bottles, handles for instruments, &c. Utensils of agate, jasper, &c., as spoons, necklaces, pendants, rings, boxes, buttons, &c.

The large tables contain a very curious collection of fossil shells, figured shells, natural and simple fossils, and minerals.

In the first table are petrified oysters, fossil scolop shells, snake-stones, and sea-eggs. Petrified spines of the sea hedge-hog, star-stones, fossil coral, fossil cockle-shells, &c. Bones, either preserved in the stone, or petrified. Petrified insects.

In the other table are figures of leaves and other parts of plants, very naturally represented on pebbles, and some pieces of petrified wood.

Spars, chrystals, marble, jasper, agate, &c.

Collectio Sloaniana. This room contains a fine collection of fossil shells, figured fossils, recent shells, and some other articles.

Stalactites. A kind of stones formed by droppings of water, impregnated with certain stony particles, grown to the hardness of a spar, and consists of several coats. Various kinds of incrustations, petrified icicles, pea-stones, &c.

A human scull and a sword, completely covered over and incrustated with a stony substance. They were found in the Tyber at Rome.

Ætites.

Ælites. Eagle stones, or hollow pebbles; having another inclosed in the cavity of them.

Helmintholithi. Stones formed of coral, which have been buried in the earth and petrified.

In this room are a number of fossil shells; as snail-shells, snake-stones; petrified sea-shells of the bivalve kind; fossil-shells of the scollop-oyster kind, petrified sea-urchins, or hedge-hogs, thunder-stones, and star-stones.

Petrified parts of fish. Petrified crabs.

Petrified parts of land animals.

Petrified plants.

Stones or balls found in the stomach and other parts of the intestines of animals.

Stones extracted from human bodies; the larger from the urine-bladder, the small from the gall-bladder, and others from the kidneys.

In the large tables are the recent shells, arranged according to their different species.

One of the large tables contains univalves, or shells of one piece or part, as the sea hedge-hog, or urchin, the sea-egg, and the sea-cake.

Limpet-shells of various shapes.

Sea, land, and fresh-water snails.

Bead-shells and pea-shells of various colours.

Top-shell, trumpet-shells, the tower of Babel, the mitre-shell, the spindle, screw-shells, wing-shells, &c. all named from their shapes.

In another table, are the woodcock-shell, the endive-shell, the Ethiopian crown, harp-shells, Persian-shells, boat-shells, Gondola-shells, and shells resembling fruit.

Porcelain shells: as the Arabian letter-shell, the map-shell, the argus, the tortoise porcelain, the beetle, the Chinese and boat-porcelain, &c.

Sailor-

Sailor-shells. It is conjectured that men learned the use of sails from the little fish that inhabits it: it swims on the surface of the sea, throwing out a membrane that serves as a sail; and has other parts which it uses as oars and a rudder: one of the shells is cut vertically, so as to discover the different concamerations.

Tooth-shells; worm-shells.

Heart-shells: as Venus's-heart, the Noah's-ark, the ox-heart, human-heart, thorney-hearts, and speckled heart-shells.

Some curious shells called the Roman mantle, the Arabian-shell, and the basket-shell.

In two small tables are handles, seals, heads of canes, cups, dishes, boxes, &c. made of agate, Mocoe-stone, onyx, cornelian, jasper, &c.

Here are a set of figures representing miners, in the dresses they wear in Bohemia, Saxony, &c. with their tools; a view of a mine, shewing their huts, ladders, and crucifixes, as commonly seen in the Roman Catholic counteies.

Collectio Sloaniana. The contents of this room are no less curious than those we have gone through.

Vegetabilia. Fructus. Ligna. A variety of foreign fruits. Aromatic and other curious woods; gums, barks, and a numerous train of other vegetable productions; the Scythian lamb, the root of a plant that grows in Muscovy, resembling that animal.

Silk grass, from the Indies. The different kinds of cotton, as it grows in India.

Several sorts of spices and drugs, &c.

Beans

Beans of different kinds and colours. Tea-nuts, cocoa-nuts, &c. Guinea corn, and maiz.

The bark-lace; often made up into ruffles, &c. Here is a shirt or garment of it; being the entire inner bark of a tree.

Spongiæ. Different kinds of sponge.

Repositories containing the different kinds of coral.

Tables of sea productions of the coral kind, disposed in classes in the form of landscapes. On these tables is a short account of the contents.

Nidi Insectorum. Nests of insects. Wasps nests, a large hornet's nest, nests of spiders; some humble-bees cells, and ants nests of various kinds. A curious spider's nest from the West Indies, to which the insect has with great natural skill and ingenuity contrived a valve, or trap-door, to secure the entrance; thereby defending its progeny from the attack of some enemy of the species.

Nidi Avium. Nests of birds. The hanging nests from the Indies; they hang by a slender filament to a small twig of a tree, so as to be out of the reach of any quadruped or reptile. The humming-birds nests are pretty, particularly one, in which a beautiful bird is sitting. The taylor-birds nests from the Indies; covered with leaves, which the birds sew together with their beaks; the king-fisher's nest, the tom-tit's, and many others.

Ova. A numerous collection of eggs: as of the ostrich, the cassoware, owls, eagles, penguins, cormorants, maccaws, parrots eggs, the China pheasant, king-fisher, miscle-birds. Also a curious small egg contained within another: and an egg on which is neatly and whimsically rivetted a

small

small horse-shoe. Eggs of crocodiles, guianas, lizards, turtles, and tortoises.

Stellæ Marinæ, star-fish.

Crustacea. Crabs of different kinds, colours, and countries. Lobsters, sea locusts, prawns, shrimps, and an extraordinary large claw of a lobster.

Testacea, a number of large sea-shells.

Over the repositories are a great number of sea productions of the coral kind; as sea-fans, sea-willows, &c. and some large shells.

In the first small table are shells finely polished and carved.

Cameos cut in shells, onyxes, fardonyxes, crystals, hyacinths, and other precious stones.

Many antique rings and seals, &c.

In the second small table are preserved several very curious models.

Impressions of old seals in glass paste.

Impressions in sulphur, from the seals, gems, &c. of the king of France's cabinet.

The third small table is entirely filled with impressions from the king of France's cabinet.

The large tables contain a great number of insects of various kinds; as beetles of several sorts; lady-birds, variegated and properly distinguished. Locusts; of these are some curious specimens of what are called in the Indies walking leaves, or moving sticks, from the resemblance their wings have to the leaves of trees, and their bodies to a piece of stick; these are a wonderful kind of insect, and worth remark: crickets, water-scorpions, flies; butter-flies of various species, curious and beautiful; moths, &c.

RAYMOND. Collectio

Collectio Sloaniana. In the great table in this room are the remainder of the insects; as moths, bees, flies, ants, and gnats.

Insects without wings; wood-lice, scorpions of several sorts, worms, &c.

Nests of insects; as spiders, beetles, &c. among them is a ribband made of a spider's web.

Avium Partes, parts of birds. They consist of heads, beaks, talons, legs, quills, &c. Some quills of the condor of South America, a bird of such a prodigious size and strength as to be able to carry a sheep through the air in his talons.

Piscium Partes, parts of fish; foetuses of different animals, and some unnatural productions.

On the shelves round this room are a great number of articles from the animal and vegetable kingdoms, preserved in spirits.

Aves, birds. A great variety of English and foreign birds preserved in spirits; as the king-fisher, wheat-ear, blue American titmouse, &c.

Reptilia. Amphibia. Serpentia. In these three repositories are many amphibious animals in spirits; as frogs, toads, crocodiles, allegators, guianas, cameleons, salamanders, and the flying lizard.

The serpents consist of snakes, slow-worms, vipers, adders, rattle-snakes, asps.

Pisces, fish in spirits; as the hippocrampus, or sea-horse, the flying-fish, the remora, pearl-oysters, John Doree, torpedos, and many others.

Insecta, insects. Caterpillars, beetles, locusts, centipes, scorpions, spiders, &c.

Vegetabilia, vegetables. These consist chiefly of foreign fruits preserved in spirits, and some of our own produce, but of uncommon form.

In this room over the repositories, &c. are some dried animals, and stuffed skins of others, as large bats,

bats, turtles, and tortoises, sharks jaws, heads and beaks of birds. An oron outon, or wild man of the mountains, &c. and horns of different animals.

A most beautiful and large collection of foreign and domestic birds, stuffed, and placed in glass frames; the colours of their feathers are preserved in the highest perfection. This is not the least curious part of the Museum, and claims your attention. Most of these delicate birds are paired, and have with them their nests, eggs, young ones, &c. among these is the bird of paradise, and many other rare birds.

In a large cabinet are a great many dried fish, brought from various parts of the world.

The last room of this department is filled with productions of art.

In the first cabinet is a variety of little articles manufactured in glass; and other enamelled and curiously manufactured bagatelles.

In the next are some articles in great esteem among Roman Catholics, as relicks, beads, &c. and some models of sacred buildings.

Here are utensils and ornaments of the Indian inhabitants of North America, as feather crowns, necklaces, knives, combs, brushers, &c. an Indian scalp, some wampum; shells used as money among the Indians; some Cassada bread, made of the root of a plant.

In another cabinet are European productions of art, as figures in bronze, ivory, &c.

We next see some Japan idols; many cut out of almonds, and even grains of rice: and various articles from the East-Indies.

Pieces of sculpture, as king William and king George, cut in walnut-shells and in ivory.

As you go down the back stairs, you see two canoes; one brought from America, covered with the bark of a kind of birch-tree, so light that it may easily be carried from one river to another. The other is from Greenland, entirely covered with seals skins; the upper part of it is decked with the same materials, a small hole only being left in the middle for the man to sit and manage his paddle in. You will also see a curious boat from Otaheite. The sides of the stairs are lined with abundance of dried animals, and stuffed skins of others; as large bats, turtles, and tortoises; sharks jaws, heads and beaks of birds; a flamingo, a porcupine, the head of a sea-horse, and some crocodiles, &c. A variety of horns of different animals. Also dried fish brought from various parts of the world.

The Department of PRINTED BOOKS.

The first room is set a-part for donations, and contains part of the late king's library.

Major Edward's Library. This is a good collection of English, French, and Italian books. It is joined to the Cotton library.

Bibliotheca Sloaniana. I. Part of Sir Hans Sloane's library, consisting of books of physic, pharmacy, anatomy, surgery, chemistry, &c.

Bibliotheca Sloaniana. II. Another part of Sir Hans Sloane's library, containing natural history. Here are drawings, perhaps the finest that are to be seen in the world; particularly a book, containing some drawings of Mons. Robert, painter to Louis XIV. of France; of vegetables, curious animals, shells, and other natural productions.

Sir

Sir Hans Sloane paid this artist five guineas for each leaf. Also a most curious book of drawings, elegantly coloured from nature, by Madam Marian, of a great variety of plants, with the insects that feed on them, and other subjects.

Bibliotheca Sloaniana. III. Books on philological subjects, grammars, lexicons, critics, treatises in rhetoric, geography, travels, journals, and miscellanies.

Bibliotheca Sloaniana. IV. Histories of all nations, ancient and modern; treatises on chronology; prints, globes, and large maps of different countries.

Bibliotheca Sloaniana. V. This room contains treatises on the arts and sciences, systems of philosophy, ethics, astronomy, commerce.

Bibliotheca Sloaniana. VI. The remaining part of Sir Hans Sloane's collection, being books of divinity and law.

Bibliotheca Regia. I. Part of the royal library, given by his late majesty. It consists of the books collected in some former reigns. Also the libraries of archbishops Cranmer, More, Arundel, and Lumley. In this place are preserved the first books printed in England and France; some are upon vellum, others on paper.

Bibliotheca Regia. II. In this last room of the library is the remaining part of the books given by his late majesty, classed in order, according to the reigns in which they were collected.

If any person has a desire to peruse any of the valuable books in this department, by applying to the trustees, he may have an order to attend the reading-room for a time, where a particular officer is appointed to bring such books as may be wanted.

Places of Winter and Summer Amusement.

The Price of admittance to all the following Places may be known from their Advertisements.

The PLACES for the WINTER are: The Royal Theatres of Drury-Lane and Covent-Garden, and the Opera-House, in the Haymarket.

THE theatres of *Drury-Lane* and *Covent-Garden* are open from about the middle of September to the end of May. The time of admittance is about half past five o'clock, and the performance begins at half past six.

These theatres are fitted up in an elegant manner, and their scenery is very grand. The stage at each house is large and commodious, and the seats so disposed as best to suit the spectators hearing and seeing. The seats are distinguished by pit, boxes, and galleries. These theatres are supplied with excellent actors, singers, and dancers, who perform our best tragedies and comedies, together with pantomimes, ballad-operas, and other entertainments. Each house has a remarkable good band of music.

The *Opera-house* in the Haymarket opens at half past six o'clock, and begins at half past seven.

It is fitted up in an agreeable manner, and in it are performed the best Italian operas, together with occasional balls, ridottoes, masquerades, &c.

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The PLACES of SUMMER RESORT are: Vauxhall Gardens, Ranelagh Gardens, the Theatre Royal in the Haymarket, Sadler's Wells, and the Royal Grove. And some Private Gardens where genteel company are admitted.

VAUXHALL GARDENS.

VAUXHALL is generally open from May to August, on every evening (Sundays excepted) about half past six o'clock. The entertainment is vocal and instrumental music, by the best performers. They have sometimes extraordinary grand nights, under particular names; as, a Grand Gala, &c. when the gardens, rotunda, &c. are adorned in the highest degree of elegance, with superb decorations, and brilliant illuminations, displayed with all the taste that novelty and varied fancy can devise.

These gardens were first opened as a place of public entertainment in 1732. They are situated on the south side of the river Thames, in the parish of Lambeth, in the county of Surry, about two miles from the center of London; and near them is a convenient landing for those who chuse to go by water.

They have several noble gravel walks, are well planted with lofty trees, woodbines, and underwoods; and are justly celebrated for a display of living beauty and fashion in the persons of English ladies, for variety of pleasure, and elegant entertainment.

We shall first describe such objects as immediately claim attention:

Within

Within the gardens, from the Thames entrance, is a noble gravel walk, 900 feet in length, terminated by a landscape of the country, a beautiful lawn of meadow-ground, and a grand Gothic obelisk.

To the right of this walk is the grove, in which is a magnificent octagon temple for the orchestra, (its dome is surmounted with a plume of feathers, the crest of the Prince of Wales); where, in fine weather, the musical entertainments are performed. Here is a very fine organ, with seats and desks for the musicians, and a vacancy in the front for the vocal performers.

In the grove, fronting the orchestra, are a number of tables and benches, for the use of the company.

At a small distance from these seats, and in the walk which fronts the orchestra, is a grand pavilion of the Composite order, called the Prince of Wales's Gallery, from its being built for the present Prince's grandfather. The ascent is by a double flight of stone steps, decorated with balustrades. Its front is supported by stately pillars. In the cieling are three little domes: and it is adorned with handsome chandeliers.

Here are four large paintings by Mr. Hayman, from the historical plays of Shakspeare, which, for design, expression, and colouring, are universally admired.

1. A representation of the storm in King Lear.
2. A representation of the play in Hamlet; where the King and Queen of Denmark, with their Court, compose the audience.
3. A scene in Henry V. preceding the battle of Agincourt. It is before Henry's tent, whose army

is at a distance. The French herald is demanding whether Henry will compound for his ransom.

4. A scene in the Tempest. Miranda is sitting beneath a tree reading; but, startled at the sight of Ferdinand, she drops the book in an agreeable surprize. Ferdinand is kneeling to the beautiful object of his no less astonishment. And Prospero, with a countenance expressive of sternness and affected anger, is in his magic robes.

Behind the Prince's Gallery is a handsome drawing-room. Both these places are occasionally used for giving tea, coffee, &c. to the company.

The walks which form the quadrangle (in the center of which stands the orchestra) are covered with an elegant canopy, over elliptic arches, hung with festoons of flowers painted by the best artists. At the angles, the canopy breaks into a kind of temple; highly pleasing from its elegant simplicity. It is finely ornamented with a cornice and a draw-up curtain on each side, neatly painted.

Beyond this quadrangle is a Gothic piazza and colonnade, with pavilions for the company, most of which are decorated with plastic, wrought in the form of contra circles and a star. This colonnade is supported by neat pillars, which stretch from the Thames-entrance along the great room, or rotunda, and in a semicircular sweep incloses the whole of the grove, orchestra, &c. Each pavilion has a table in it that will serve 6 or 8 persons.

In the grove, and just behind the orchestra, on a pedestal surrounded with rails, and under a small dome, is a beautiful marble statue of Mr. Handel, in the character of Orpheus playing on his lyre; done in 1738. The eminent statuary Roubiliac first distinguished himself by this figure; and his
last

last performance was that elegant figure of the same gentleman in Westminster-abbey.

Near the middle of the gravel-walk, which extends the width of the garden, at the back of the upper part of the pavilions, is a hollow within the hedges; where (about ten o'clock), upon the ringing of a bell, some curious piece of transparent machinery is exhibited. It generally consists of a landscape, with a view of water, which is seen as a cascade, or water-fall; or as boisterous waves in a storm, &c.

At the end of this gravel-walk, on your left-hand, is the figure of Milton, in an attitude as listening to music.

In the same walk, proceeding towards the other end, is a large dome, supported by lofty pillars, in the center of which hangs a very large and magnificent chandelier. From this place, when the lamps, &c. are all lighted; you may have a pleasing view of the various beauties in the gardens.

At the other end of this walk is the figure of Apollo.

From the dome just mentioned runs another gravel-walk, leading to the upper boundary of the gardens, where is an elegant transparent allegorical painting: the principal figure represents Liberality standing at the portico of her temple, attended by a lion. She is respectfully approached by Comus, while Mirth and her companions join in festive dance round the statue of Plenty. In the sky is an inscription of the word "Gratitude," which is supported by three cherubs; and in the back ground the cathedral of St. Paul is placed. But the transparent paintings are sometimes changed.

At

At each end of this walk is a painting; the one a building, with a scaffold and ladder before it; the other a view in a Chinese garden.

The long narrow vista, which runs from the top of the garden down to the coach gate, is called the Druid's, or Lover's Walk. The trees on each side of it form a verdant canopy.

The walk on the other side of the garden, which runs from the top down to the figure of Milton, is formed on the left by a wilderness, and on the right, by rural downs, having several little eminences.

In cold or rainy weather, the musical performance is in the rotunda, or great room, in which is an orchestra, with an organ. This rotunda is 70 feet in diameter.

Round the rotunda is a convenient seat. Above are several small looking-glasses. The dome and the whole of this large room is elegantly painted.

An additional saloon is joined to this rotunda, which is formed and decorated with columns, like those at the front of the orchestra, on the opposite side.

The chandeliers, sconces, &c. are so disposed as to give the whole a very grand appearance.

In the roof of the saloon are two little cupolas, in a particular taste. Each cupola is adorned with paintings; Apollo, Pan, and the Muses, are in one; and Neptune, with the sea-nymphs, in the other.

Adjoining to the walls are ten three-quarter columns, for the support of the roof; and between them are four paintings, by Hayman:

The first represents the surrender of Montreal, in Canada, to the British army commanded by General

General Amherst; in one corner of the piece is this inscription, "Power exerted, Conquest obtained, Mercy shewn! 1760."

The second represents Britannia holding in her hand a medallion of his present majesty, and sitting on the right-hand of Neptune, in his chariot, drawn by sea-horses, who seem to partake in the triumph for the defeat of the French fleet (represented on the back ground) by Sir Edward Hawke, Nov. 10, 1759.

The third represents Lord Clive receiving the homage of the Nabob.

And the fourth, Britannia distributing laurels to Lord Granby, Lord Albemarle, Lord Townshend, and the Colonels Monckton, Coote, &c.

Here are also the pictures of their present Majesties, in their coronation-robes.

The entrance, from the upper part of the grove, into this saloon, is by a Gothic portal, from which, when the whole is lighted up, the grandeur of the place, together with the gay and brilliant company, may be viewed to great advantage.

The concert is opened with instrumental music, about eight o'clock, after which the company are entertained with a song; and, in this manner, several other songs, catches, and glees, are performed, with sonatas or concertos between each, till the close of the entertainment, which is generally about eleven o'clock; though frequently small bands of music are placed about the garden, to play to the company who retire to the pavilions to supper.

As it grows dark, the garden round the orchestra is illuminated, almost in an instant, with about 2000 glass lamps; which, by their glittering among the

the trees, renders it exceedingly light and brilliant. And soon after the transparent painting is exhibited in the upper part of the gardens.

By walking round the grove between the music and songs, you may behold the appearance of the company both in the walks and in the pavilions, all varying in age, attitude, humour, and dress; which, to a contemplative mind, will be very pleasing. You will also be delighted with the beautiful appearance of the illuminations; and in moon-light evenings be more peculiarly pleased, for something of an idea of enchantment will strike your imagination!

We shall now proceed to view the paintings in the pavilions, which are from the designs of Mr. Hayman and Mr. Hogarth; and begin from the entrance to the gardens next the Thames:

1. Two Mahometans gazing in wonder and astonishment at the many beauties of the place.
2. A shepherd playing on his pipe, and decoying a shepherdess into a wood.
3. Hogarth's Evening, being a view of the New-river-head, at Islington, with a family going a-walking, a cow milking, and the horns archly fixed over the husband's head, &c.
4. The game of quadrille, and the tea equipage.
5. Music and singing.
6. Children building houses with cards.
7. A scene in the Mock Doctor.
8. An archer, and a landscape.
9. The country dancers round the Maypole.
10. Thread my needle.
11. Flying the kite.

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12. A story in Pamela, who reveals to M. B...^s house-keeper her wishes of returning to her own home.
13. A scene in the Devil to Pay; the characters are Jobson, Nell, and the Conjuror.
14. Children playing at shuttlecock.
15. Hunting the whistle.
16. Another story in Pamela, who is here flying from Lady Davers.
17. A scene in the Merry Wives of Windsor, where Sir John Falstaff is put into the buck-basket.
18. A sea engagement between the Spaniards and African Moors.
19. The entrance into Vauxhall, with a gentleman and lady coming to it.
20. Friendship on the grass drinking.
21. Black-eyed Susan returning to shore, after taking leave of her sweet William, who is on board one of the fleet in the Downs.
22. Difficult to please.
23. Sliding on the ice.
24. Players on bagpipes and hautboys.
25. Hogarth's Night, a bonfire at Charing-cross, and other rejoicings; the Salisbury stage overturned, &c.
26. The play of blindman's buff.
27. The play of leap-frog.
28. The Wapping Landlady, and the tars who are just come ashore.
29. The play of skittles; and the husband up-braided by the wife, who breaks his shin with one of the pins.
30. The taking of Porto Bello, in 1740, by Admiral Vernon.
31. Mademoiselle Catherina, the famous dwarf.
32. Ladies angling.
33. Bird-

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33. Bird-nesting.

34. The play at bob-cherry.

35. Falstaff's cowardice detected.

36. The bad family, with the parson coming in to make peace; the husband has the tongs ready lifted up to strike his wife, who is at his feet kneeling and supplicating mercy, and their three children are crying.

37. The good family; the husband is reading; the wife with an infant in her arms, and the other children are listening; the rest are spinning, and the maid is washing the dishes.

38. The taking of the St. Joseph, a Spanish register ship, in 1742, by Captain Tucker, in the Fowey man of war.

39. Bird-catching, by a decoy with a whistle and net.

40. The play of fee-saw.

41. The fairies dancing on the green by moonlight.

42. The milk-maid's garland, with its usual attendants.

43. The kifs stolen.

Turning to the left, is

44. A northern chief, with his princess and her favourite swain, placed in a sledge, and drawn on the ice by a horse.

45. The play of hot-cockles.

46. An old gypsey telling fortunes by the coffee-cups.

47. The cutting of flour, a Christmas gambol, (which is by placing a little ball at the top of a cone of flour, into which all are to cut with a knife, and whoever causes the ball to fall from the summit must take it out with their teeth; which is represented in the painting.)

48. The play of cricket.

On the right-hand, and near the coach-entrance, is a large convenient room for the reception of company, who are waiting for their carriages: in it are some good landscapes, and a sea-piece.

Every thing is provided in an elegant manner for such of the company as chuse to sup in the gardens. And the best of wines may be had at the prices usually paid for them in taverns.

RANELAGH-GARDENS.

Ranelagh (which derives its name from having been the house and garden of the Earl of Ranelagh) was first opened as a place of public amusement about 1734.

The entertainments at this place begin about the middle of April. It is generally open three times a week, at about half an hour after six o'clock.

It is situated on the North side of the Thames, in the parish of Chelsea, in the county of Middlesex; and is honoured with the company of the first quality and best families in the kingdom.

The gardens are well situated, and so disposed as to fill the eye with variety; but the principal object of admiration is a large amphitheatre, or rotunda, said to be the finest room of its kind in Europe; the internal diameter of which is 150 feet. In this place the company assemble, where you will be pleased with the brilliancy of the lights; but more particularly delighted with the splendid appearance of British Ladies, whose personal beauties are displayed by most gay and elegant dresses.

The

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The entertainment is vocal and instrumental music, by the best performers, with refreshments of tea and coffee.

About eight o'clock the concert begins with instrumental music, after which the company are entertained with a song: and thus various pieces of music and songs are performed.

Ranelagh is sometimes opened on particular occasions; as for a masquerade, &c. when the gardens, rotunda, &c. are beautifully adorned with various decorations and illuminations, and every thing is conducted in a stile of superb elegance.

The *Theatre Royal* in the *Haymarket* is open from the middle of June to the middle of September. The time of admittance is six o'clock, and begins at seven.

The audience are here entertained with tragedies, comedies, singing, &c. as at the other royal theatres. The house is handsomely fitted up, and has a good band of music.

Sadler's Wells. The amusements at this place begin on Easter Monday. The doors open about half after five o'clock, and the performance begins at half after six.

Here are exhibited extraordinary feats of tumbling and rope-dancing, many surprising balances on the wire, together with figure-dancing, singing, &c. and the whole concludes with a pantomime entertainment.

Royal Grove, or Afley's. The doors open about half after five o'clock, and the performance begins at half after six.

The entertainments here are similar to those at Sadler's Wells, with the addition of extraordinary feats of horsemanship.

The Private Gardens where genteel Company are admitted:

Kensington Gardens, in Hyde Park.

Gray's-Inn Gardens, in Grays-Inn, Holborn.

Lincoln's-Inn Gardens, in Lincoln's-Inn, Chancery-lane.

Inner-Temple Gardens, in the Inner-Temple, Fleet-street.

Middle-Temple Gardens, in the Middle-Temple, adjoining the Inner-Temple.

Charter-house Gardens, in the Charter-house, Charter-house-square.

We have now conducted you to every place visited by genteel company in and about London and Westminster; and have spared neither time, trouble, nor expence, to render this work as compleat as possible.

THE END.

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